

MUSICAL AMERICA

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John C. Freund

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TEACHERS URGED TO AID NATIONAL CONSERVATORY AT PITTSBURGH MEET

J. Lawrence Erb Tells Association at Forty-fifth Annual Convention That Time Has Come for Active Advocacy, Individually and Collectively—Suggests Co-operation with Other Organizations—Local Composers Well Received in Concert of Their Works—Social Features Give Fresh Impetus—Many Lively Discussions

PITTSBURGH, Jan. 1.—Before the forty-fifth annual convention of the Music Teachers' National Association, held at the Hotel Schenley, Wednesday, Thursday and Friday, Dec. 26 to 28, came to a close, J. Lawrence Erb, as chairman of the Association's special committee on the project of a National Conservatory of Music, reported on the present status of that project and said that, inasmuch as the Association at last year's convention had voted its indorsement of the idea, he thought that the time had come to do something more active than the mere passing of a favorable resolution toward bringing about the establishment of such an institution.

He pointed out that the teachers and their organizations throughout the country had been rather lukewarm concerning the project and suggested that both individually and collectively they could help materially toward the consummation of the project they had indorsed by advocating wherever and whenever possible the need and desirability of a National Conservatory, and particularly by cooperating in such advocacy with the National Federation of Music Clubs and the other organizations which are campaigning for the establishment of such an institution at the earliest possible day.

The sessions of the association abounded in interest and variety. Thanks to the energetic efforts of Oscar W. Demmler, chairman of the local committee, the social aspect of the convention was thrown more sharply into focus than heretofore. The innovation of holding the annual banquet on the evening of the first day, instead of the last, gave a refreshing impulse that was felt throughout the remaining sessions.

Among the outstanding events and incidents were the two formal concerts; a development of the theme "Are We Coming In Music, or Going?" by William Arms Fisher; a paper on "Twentieth Century Ideas of Piano Touch," by Dallmeyer Russell; a general discussion of "Vocal Theories and Principles," led by Dudley Buck; "The Practical Value of Playing Tests," by Sister Cecilia Schwab; "The Ministry of Music in Non-Liturgical Services," by Early V. Moore; "Organ Study in France," by Charles A. H. Pearson, and a demonstration of the work of pupils from the



CARL FRIEDBERG

Pianist, Who Is Appearing on the Concert Platform in America This Season for the First Time in Six Years. (See Page 30)

Scotti Honored on 25th Anniversary

ANTONIO SCOTTI'S twenty-fifth anniversary as a distinguished member of the Metropolitan Opera Company was celebrated on New Year's Day with a gala evening performance of "Tosca," followed by a special public ceremony on the stage. The flag of the City of New York was presented to the singer by Acting Mayor Murray Hulbert. Other tributes were made by the board of directors of the Metropolitan, Mr. Gatti-Casazza, the members of the company, the patrons of the house and the Opera Club.

A supper and dance was given at the Hotel Biltmore in the singer's honor at midnight, attended by several hundred persons prominent in the art and social life of the metropolis. The Order of San Maurizio e San Lazzaro was presented to Mr. Scotti by the Italian Ambassador, Prince Gaetani. The

speakers included in addition Paul D. Cravath and Otto H. Kahn, of the board of directors of the opera; W. J. Henderson, and Walter Damrosch. A detailed account of the celebration will be published in next week's issue of MUSICAL AMERICA.

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'RIENZI' AWAKENED FROM LONG SLEEP WHEN WAGNERIANS RETURN TO N. Y.

German Forces Begin Manhattan Series with "Meistersinger" on Christmas Night—Stransky Makes Auspicious Bow as Operatic Leader—Wagner's Early Work, Built on Meyerbeer Model, Heard Here for First Time in Thirty-three Years—Week Brings Interesting List of Operas and Débuts

WAGNER-LOVERS—and there are countless numbers of that persuasion in the island of Knickerbocker—must have accounted Christmas, 1923, one of the jolliest and most generally enjoyable within fairly recent memory. For the gracious holiday brought the return to these parts of the Wagnerian Opera Company in the great lyric comedy of Bayreuth's hero, "Die Meistersinger." There were many and various features in connection with this performance, which will be considered in due order. For the moment it suffices to mention that, under the compelling baton of Josef Stransky, who was making his bow as operatic conductor in this city; with the happy assistance of Mr. Stransky's State Symphony players, and with a company animated with a love for the mighty score, and amply competent to do it justice, the performance was on many counts an admirable one. The historic Manhattan Opera House was thronged with friends eager to welcome back the Wagnerians after their between-seasons' absence and recent tour of the Middle West. And the fervent greeting given the company was richly deserved, for the work of the company disclosed all the qualities that distinguished last year's productions, with a few others thrown in for extra measure.

However, the most notable event of the opening week, from an historical if not purely musical point of view, was not the first night's performance but the second, which brought a revival of Wagner's early opera, "Rienzi." The production was virtually a première, for this work, the third stage-piece by Wagner, had not been heard in New York for a matter of thirty-three years. For the sake of record, it may be mentioned that the first performance of the opera in America was at the Academy of Music, New York, on March 4, 1878, by the Pappenheim-Adams company, and that the last, prior to this revival, was on Feb. 26, 1890, at the Metropolitan Opera House, under the German régime.

Thus, for the present generation at least, "Rienzi" was unfamiliar matter, and even the most cautious might have felt safe in predicting an overflow audience for its restoration at the Manhattan last Wednesday night. Yet the gathering was comparatively meager and singularly tardy in arriving—a fact which may have had something to do with the late curtain. Billed for seven-thirty, it was well on to eight o'clock

[Continued on page 32]

Plans Summer Camp with Free Studios for Composers in Virginia Mountains

EUGEN PUTNAM is planning a summer camp for composers, teachers and artists in the music profession, and these plans are so far advanced that an estate has been purchased and work begun upon it. What Mr. Putnam has in mind is not a luxurious summer resort in the present-day acceptance of the term, but, in his own words, "a place for relaxation and study, back in the wilds, where mountain peaks, forests, landscapes of natural beauty inspire the spirit, while cool and exhilarating mountain air, fresh spring water and wholesome food refresh the body. From May until late October the tired musician may escape the heat of summer and come close to nature in the most desirable way for profitable study and inspiration, while at a nearby hotel, long noted as a quiet summer resort, the comforts of home life may be had in abundance."

The spot Mr. Putnam has chosen for this summer camp is about equally distant from New York, Chicago, Memphis and Atlanta and is situated in the Blue Ridge Mountains in the western part of Virginia. It is said to afford one of the most picturesque views in the Blue Ridge, commanding a forty or fifty-mile perspective across the famous Valley of Virginia. "Here studios are to be constructed which will be offered free for the use of composers or writers on musical subjects," states Mr. Putnam.

"Some of the studios will be furnished with pianos, and for these a small rental fee will be charged to cover the cost of piano rent and insurance.

"Teachers of unquestioned ability and reputation may bring a number of their pupils to the hotel, if application is made in time, and studios may be secured for practice and teaching. The studios will be widely separated, so that composers and writers will not be disturbed by the sound of pianos."

"Artists in every branch of music," says Mr. Putnam, "will be welcomed to the retreats of the camp so long as accommodations and studios are available, provided they come with serious purposes.

"From the point of accessibility, it is interesting to note that one could leave New York in the early evening on the Memphis Special and arrive the next morning at Bedford, Va., which is just



Eugen Putnam, Pianist and Composer

an hour's ride by automobile to the Mons Hotel on the Peaks of Otter. The camp is only a half-mile from the hotel. From Memphis and the Middle West travel would be just as convenient, while from the Northwest or from the South one change of trains might have to be made.

"For those who wish to get still closer to nature in a primitive or nomadic way, camp sites may be arranged and provisions may be bought very cheaply from the mountaineers."

Mr. Putnam camped for several summers before deciding to establish a permanent summer home there.

Thousands of acres of United States Government forest lands skirt the estate on two sides and permission to camp or hunt on these lands may be obtained, it is understood, from the proper authorities.

Government trails have been built from peak to peak, eliminating to a great extent steep grades in mountain climbing or horseback riding. The camp will probably be opened in the summer of 1925 and then, says Mr. Putnam, "Carry Me Back to Old Virginny" ought to be a more popular song with the American musician.

Brevities and Oddities in the Week's News

BERLIN, under Republican rule, is finding a new use for untenanted royal castles. Their lavish contents are being ransacked, according to a dispatch to the New York *Herald*, to provide the furnishings for the new Kroll Opera House. The 300 dressing rooms and the restaurant are fitted out with carpets, curtains, chandeliers and mahogany furniture from the monarchical residences.

John McCormack, tenor, served again in New York as altar boy, as in the days of his youth in Athlone, at the Nuptial Mass at the wedding of his brother, James McCormack, to Gertrude Murphy, formerly a member of the Abbey Theater, Dublin, at the Church of the Blessed Sacrament, Seventy-first Street, on Dec. 27. Rev. Father Shanley was officiating priest; Mrs. John McCormack acted as bridesmaid, and Edwin Schneider, the tenor's accompanist, was best man.

"The Star-Spangled Banner" can now be played on the chimes of St. Augustine's Roman Catholic Church, Sixth Avenue and Sterling Place, Brooklyn, two more notes having been added for this purpose. The new chimes were rung on Christmas morning for the first time.

It is alleged against Willem van Hoogstraten that in driving his automobile recently on Queen's Boulevard, L. I., he ran down another automobile. A charge of reckless driving has been preferred against him, and is to be heard on Jan. 12. He indignantly denies the accusation and declares the other car struck his.

Vienna, crowded with visitors for the Christmas holidays, seems to have plenty of money for opera. As much as \$110 was offered in vain for a box at the première of Oscar Strauss' new operetta, "The Pearls of Cleopatra," at the Theater am der Wien, it is reported in a dispatch to the New York *Herald*.

After waiting in suspense for four years, Italy has at last a prospect of hearing the new opera by Giordano, composer of "Andrea Chenier" and "Fedora." The score of this work, a setting of Sem Benelli's poem "La Cena delle Beffe," played in New York as "The Jest," has just been given to the publishers, it is announced by Agnes R. Mackenzie, in a message to the New York *Tribune*.

Emilio de Gogorza Will Continue to Sing in United States

Owing to the announcement that the renowned artist, Mme. Emma Eames de Gogorza, had determined to give up her home in Maine and move permanently to Paris, there seems to be an impression among many that this would mean that her distinguished husband,

Emilio de Gogorza, the noted baritone, would retire from the concert field in this country, in which he has been a shining light for a number of years. It may be well to state, therefore, that while henceforth, to our general regret, Mme. Eames will make her permanent home abroad, this will in no way interfere with Mr. de Gogorza's regular concert tours in this country.

Chicago Opera on Tour Will Visit Sixteen Cities

CHICAGO, Dec. 29.—The Chicago Civic Opera Company will make a tour including sixteen cities during eight weeks after the close of the season here on Jan. 26. The tour will cover some 10,000 miles between Boston and San Francisco and will be the most extensive yet undertaken by the company. Fourteen operas will be presented in the Boston engagement from Jan. 28 to Feb. 9. In the other cities the répertoire, according to a recent announcement, will consist mainly of "Boris Godounoff," with Feodor Chaliapin in the title rôle; "Mefistofele," also with Chaliapin; "La Juive," with Rosa Raisa in the name part, and "Cléopâtre," with Mary Garden. Claudia Muzio will be heard only in Boston and Cleveland. The ballet, headed by Anna Ludmilla, première danseuse, will appear with the company on tour. The itinerary, as arranged in advance, includes the following cities: Boston, Cleveland, Pittsburgh, Detroit, Cincinnati, Chattanooga, Tulsa, Houston, Dallas, Los Angeles, San Francisco, Portland, Ore.; Seattle, Salt Lake City, Denver and Wichita.

THE AMERICANIZATION OF MUSIC

BRUNO DAVID USSHER

In the Los Angeles "Evening Express."

Americanization of music is not a matter of "patriotizing," as some people call it sneeringly. It is a need toward national growth along cultural lines. A ministry of fine arts as part of a great department of education, incidentally a national conservatory are institutions in which we believe.

The Musical Alliance has made a valuable effort in that regard, thanks to John Freund, editor of *MUSICAL AMERICA*. Perhaps no individual has done more for encouragement and growth of American music than Freund.

I feel strongly on Americanization of musicians and music, because for years I have sat in symphony orchestras when my present work left me time to play clarinet. I am not against the musician from abroad. What we learned we have learned from Europe. I was born in Hungary. If, however, musical art and appreciation is to grow and we are to benefit by it, it must root in our own soil here. You cannot transplant art, at least not great art.

Melvina Passmore Sings at Berlin Opera

Melvina Passmore, American soprano, appeared recently with conspicuous success at the Staatsoper in Berlin as *Gilda* in "Rigoletto." According to an Associated Press dispatch, Miss Passmore was very well received by the audience and will make several other appearances in leading rôles and then go to Vienna, where she will sing before returning to the United States.

Montemezzi to Be Honor Guest at "L'Amore dei Tre Re"

A gala performance of "L'Amore dei Tre Re" will be given at the Metropolitan Opera in honor of Italo Montemezzi, the composer, on the evening of Jan. 9, according to an announcement made last week by Giulio Gatti-Casazza. The composer and his wife, Katherine Leith Montemezzi, an American, will be present as guests of the Metropolitan Opera Company. The cast will include Lucrezia Bori, Beniamino Gigli, Giuseppe Danise and Adamo Didur. Roberto Moranzoni will conduct.

Galli-Curci Severs Connection Permanently with Chicago Opera

CHICAGO, Jan. 2.—Amelita Galli-Curci, coloratura soprano of the Metropolitan and Chicago Operas, will sever her connection with the Chicago organization permanently after her appearance in Gounod's "Romeo and Juliet" on Jan. 4. It is not definitely known whether Mme. Galli-Curci's decision is due to a recent disagreement with the management or to other contracts.

CLEVELAND STARTS BIG OPERA VENTURE

Plans to Stage Productions in Public Hall with Foremost Artists in Casts

By Florence M. Barhyte

CLEVELAND, Dec. 29.—The formation of the Cleveland Concert Company this week promises to make Cleveland the third operatic center in the United States, along with New York and Chicago, and will enable the local public to hear the same artists as those cities. It is understood that this is the latest development brought about by the success of the Cleveland Orchestra.

The plan is to stage grand opera in Public Hall, and announcement has been made of the appearance here of Mary Garden, Feodor Chaliapin, Rosa Raisa and other celebrated artists with the Chicago Civic Opera Company on February 11, 12, 13 and 14.

Devotees of opera, and also the admirers of Public Hall, are enthusiastic at the prospect of witnessing opera on the seventy-five foot stage with its extraordinary equipment and acoustics. It cannot fail to be magnificent, they say, for no other city in the country has the combination of such extensive stage room and excellent acoustics.

"Chicago and New York opera is the best in the world," declares Robert R. Ellinwood, the manager. "It is 'big league artistry' and requires a 'big league' theater. And conversely, Public Hall is so splendid a theater that we will attempt nothing except with the very best talent. It is possible that we may schedule one or two individual artists during the year, but they will be only the absolute top-notchers."

The list of guarantors includes nearly two dozen of Cleveland's wealthiest citizens, several of whom are identified with the Musical Arts Association, which maintains and operates the Cleveland Orchestra. Several department stores and hotels are also included.

The officers are: John A. Penton, president; F. E. Drury, Victor Sincere, and Newton D. Baker, vice-presidents; Philip H. Miner, secretary-treasurer.

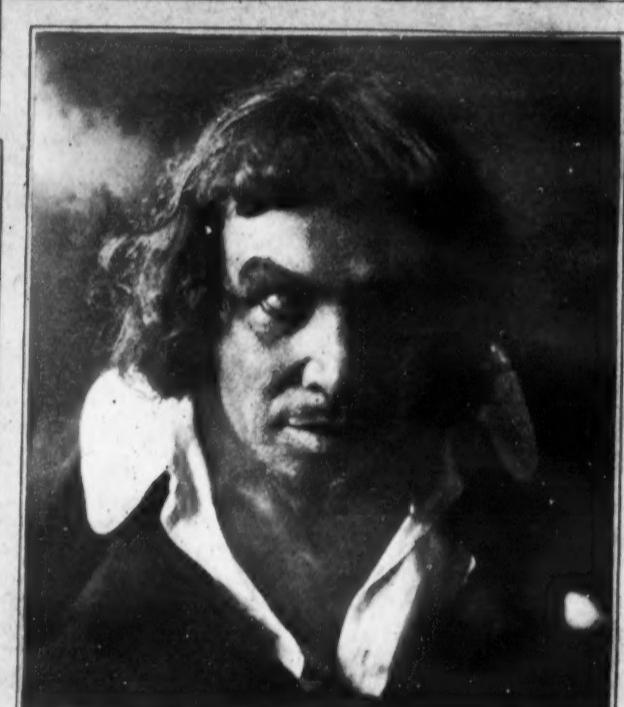
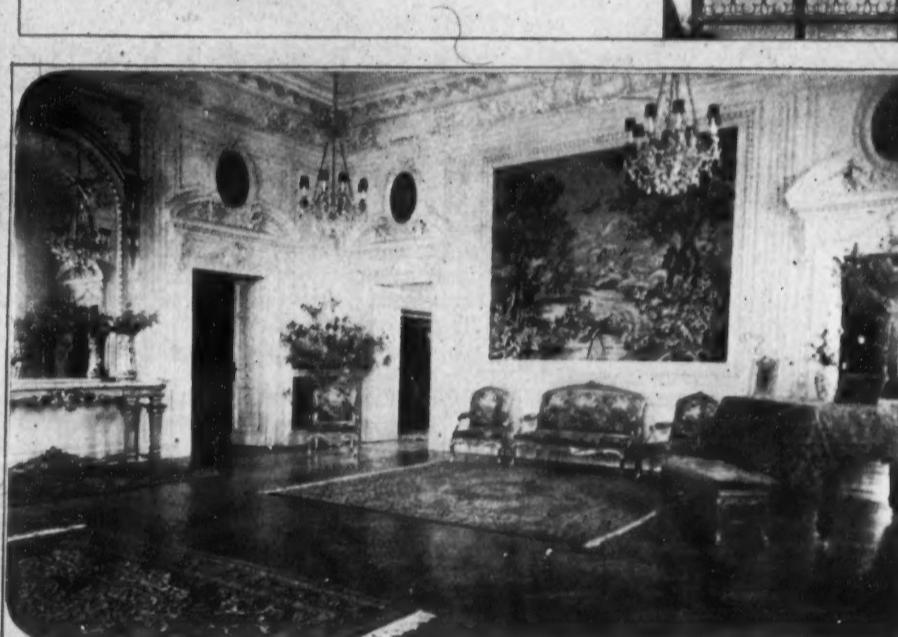
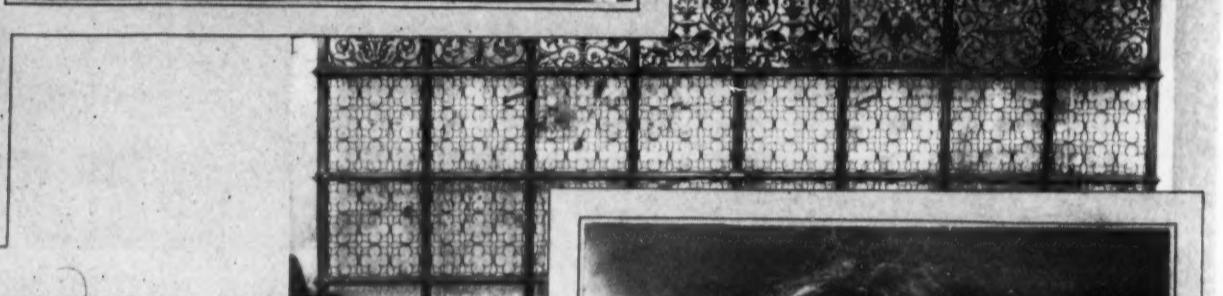
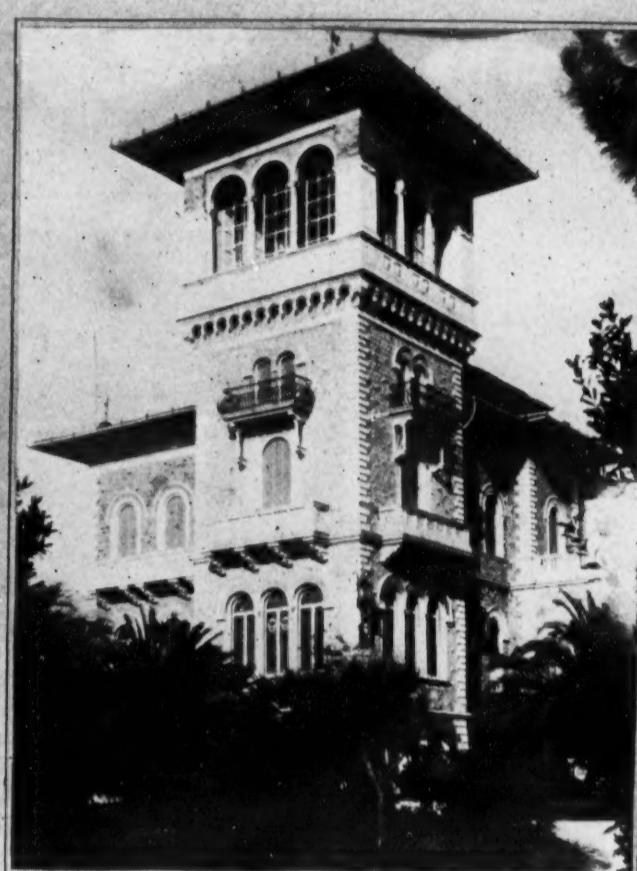
Musical Notables Among Recent Arrivals

Prominent among musicians arriving recently from abroad were Erna Rubinstein, violinist, who came on the Hamburg-American liner Albert Ballin, on Dec. 31, and Ignaz Friedman, pianist, and Pablo Casals, cellist, who were aboard the Cunarder, Berengaria, on Dec. 19. The Zeeland, of the Red Star line, brought Hans Nix, violinist; Anita Loew, soprano; Carl Sibbert, tenor, and Irving Geilow, baritone. Graziella Pareto of the Chicago Civic Opera Company, came on the Leviathan of the United States lines, on Dec. 21, and George Enesco, on the Cunarder, Aquitania, on Dec. 24. Phyllis Lett, contralto, sailed for England on the Berengaria on Dec. 22. Anna Case embarked on the Lincoln at San Francisco for concert appearances in Hawaii, on Dec. 29.

Lehar is Writing Opera on "Romance" for Jeritza

FRANZ LEHAR, composer of "The Merry Widow," has begun work on a grand opera setting of "Romance," presumably the drama by Edward Sheldon, in which Doris Keane appeared with success in the United States. The work is designed for American production, according to a recent Vienna dispatch to the New York *Times*, possibly for the Metropolitan Opera, with Jeritza in the principal rôle. The composer recently finished a new operetta, "Choclo," which will be produced in Vienna in February. The operetta style of the present day in Central Europe, Lehar says, requires more elaborate orchestration and calls for greater skill on the part of the singers, and thus renders the task of production more difficult.

Happiness, Not Fame, Is Titta Ruffo's Goal



CELEBRATED BARITONE FINDS MUCH TO EMULATE IN SPIRIT OF THE RENAISSANCE

Photo by Matzen

And Like the Florentines of Old, Titta Ruffo Takes Joy in Craftsmanship. Before He Entered Upon His Operatic Career, This Singer Was Known as a Skilled Worker in Iron. His Roman Villa Depicted Above Is Ornamented with Lamps and Balustrades from His Own Designs. The Handsome Gate, in the Reproduction of Another Photograph, Is Now in Philadelphia. Ruffo Declares It to Be the Best and Largest Example of His Work in Wrought Iron. The Character Portraits Show the Baritone as "Carlo Worms" in "Germania," as "Edipo" in "Edipo Re" (Lower Left), and "Barnaba" in "Gioconda" (Lower Right). The Interior Is the Music Room in Ruffo's Villa

By Henrietta Malkiel

SUCCESS is not a goal to Titta Ruffo. It is almost a defeat. It is not enough to achieve the fame which is the ambition of our civilization. It is intrinsically worthless and meaningless. In the time of the Renaissance, he says, men lived and enjoyed life and work. Their doctrine was, "art for art's sake." Success meant nothing. Fame meant nothing. "Happiness was the only thing that mattered. Modern sophisticated people are not happy. Their lives are too complicated. They work from ulterior motives, not because they enjoy it. Today, I believe, the only happy people are the simple, ignorant peasants, who know no world beyond their farms, and want none. This is not an age like the Renaissance, when everyone was versatile. But we don't even look up to the Ren-

aissance ideal of a man. We are satisfied with our twentieth-century substitute."

Ruffo himself began with an art that is of the Renaissance and has come to one that is modern. He isn't quite sure yet, which is more worth while. When he was a boy, in his father's studio, he learned to work in wrought iron. It is an art, he will tell you, that has strength and power as well as beauty. His villa on one of the hills looking down over Rome is decorated with lamps and balustrades which he designed. The tomb of President Carnot of France has an iron piece which he himself made. But the best and largest example of the lost art of Titta Ruffo is in America, in Philadelphia.

"It is a gate and fence of wrought iron," he tells you, "and it took me two years to make it. It was just at the time of my début at the Costanzi in Rome. I was absorbed in my singing and had almost forgotten about the iron work. An American millionaire saw it and bought it for 14,000 lire. That was more than twenty years ago. Just a few years ago, when I was singing in Philadelphia, someone told me that my gate-way was there, outside one of the show-

place homes. I thought I would like to have it for my own home in Rome. It would have been nice, wouldn't it? I offered 50,000 lire for it, and they wouldn't sell it. My singing, it seems, has made my iron work valuable. Funny, isn't it?"

A Fee Refused

The best way to win fame is to forget about it, Ruffo believes. If you court it, it doesn't come. If you disdain it, it is often forced upon you. One of his favorite stories tells how he got rich by refusing money. "It was in my early days in Paris. I was singing at the Opéra for about 4000 lire a week, and I needed money. The Countess de Castellane, who had one of the most famous salons in Paris, invited me to sing at her home. I said I would come, that I didn't want any money. I went. The grand salon was crowded. All the people I had ever wanted to meet were there. Rostand, with a big black cravat, and Saint-Saëns and Massenet, Maurice Maeterlinck and Georgette Leblanc . . . everybody who was anybody in the Paris of that day. I was thrilled.

"Kubelik and I were to entertain. We were shown not into the great hall where the guests were, but into a little cabinet

to wait for our turn to perform. Kubelik played and afterward was given a little envelope with his fee. Then the major domo came and said to me, 'It is your turn, Monsieur.' I told him I would not sing. The Countess came and begged me. I told her that I had expected to be a guest at her house, to meet the other guests, not to be treated as a lackey. I didn't want her money and I would not sing. I had about 300 francs in my pocket, and all the time I was thinking that perhaps there were a couple of thousand francs in that little envelope. But I was angry and hurt, and I wanted to meet the great men who were there. I did. I don't think there was a single ambassador or artist in the place to whom I wasn't introduced with great pomp. Afterward they all invited me to sing at their houses. And I made about ten thousand francs a week outside of my small salary at the opera house, just because I wouldn't bow down to society. You see, it pays."

Titta Ruffo, as he boasts, is something of an egoist. His self-sufficiency takes a form that is different from that of most opera singers. "Did you ever," he asked, "see an opera singer who lived as

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When Bülow Had a Necktie for Each Composer

THE Golden Age of the piano, when its music was being shaped to new standards and giants of the keyboard created new styles of composition, already occupies an almost fabulous place in the mellowed annals of the previous century. When Liszt presided, king-like, over his little court, and Von Bülow raised laughter with his sharp *mots*, there was a Scotch boy who was sent from his native Glasgow to Frankfort-on-the-Main, to study there in Dr. Hoch's Conservatory. He had achieved the feat of playing a church organ in the northern capital at the age of ten. His name was Frederic Lamond, and he was bent upon becoming a piano virtuoso.

Decades went by and his wish was fulfilled. Mr. Lamond, now making his second tour of the United States since his return last season, tells with a twinkle in his eyes of his early student days. Anecdotes of celebrities are mingled with his own personal experiences. "One of the happiest times of my life," says Mr. Lamond, "was when I was struggling as a mere fledgling."

At that day Clara Schumann was considered, particularly in England, to be the ideal pianist. So it was with hopes of studying under this great woman artist, who was head of the piano department at the Hoch School, that the boy Lamond set out for Frankfort. Strangely enough, he was not allowed even to play before Mme. Schumann, and instead was assigned to study piano under Max Schwarz and composition with Anton Urspruch.

There came a rift in the teaching faculty upon the appointment of a new director of the conservatory. Three members, including Schwarz, left the school and founded a new institution, the Raff Conservatorium. Hans von Bülow was honorary director, and when young Mr. Lamond transferred his allegiance to the latter school, he came into personal contact with the famous pianist and conductor.

Bülow came to Frankfort to raise money for the Raff Memorial in 1884, and at this time accepted the honorary presidency of the conservatory. He gave master classes in the "Three B.'s," from eight o'clock to noon each day. "At these sessions Bülow's phenomenal memory was displayed," says Mr. Lamond.

Frederic Lamond, in Reminiscent Mood, Goes Back to the Golden Age of the Piano—A Back-Stage View of the Première of Brahms' Fourth Symphony—Liszt's Last Days at Weimar—When Safonoff Introduced a Russian Youth Named Scriabine



Photo by H. Walter Barnett

FREDERIC LAMOND

Noted Scotch Pianist and Interpreter of Beethoven, Who Is Making His Second Tour of the United States Since His Return Last Season After Many Years' Absence

"He knew all his works without score, and his knowledge of Bach in particular was so extensive that he would correct errors in our edition of the 'Well-Tempered Clavichord,' saying, for instance, 'The first crotchet in bar seventy-nine should have a dot.' Sometimes, to train us, he would use the Kroll edition, which is without marks such as 'slurs,' and have us do the editing.

"Bülow might be called the father of the present school of pianists, for his influence was great indeed. He had certain eccentricities, which posterity has not failed to note, among them the endowment of a biting tongue. He had a

novel sartorial scheme in his classes at Frankfort. One could always tell what composer was to be considered of a morning by Bülow's necktie. On Mondays and Thursdays, 'Bach days,' he wore a red one; on Tuesdays and Fridays, when Beethoven was studied, a blue, and on the other two weekdays, for Brahms, a black one! I do not know whether there was any significance in the colors."

Mr. Lamond studied under Bülow also in Meiningen, where the latter founded the symphony which is still a feature of the town's musical life. Bülow held the post of Intendant of the Court Music,

and Richard Strauss was then second Kapellmeister of the orchestra. Here, on a Sunday in September, 1885, the first performance of Brahms' Fourth Symphony was led by the composer.

"The concert was given under the patronage of the house of Saxe-Meiningen, and was something of an event," says Mr. Lamond, who, then a youth of seventeen, was privileged to attend. "After the performance, when the noble patron and his suite, followed by the people, had left the theater, Richard Strauss announced that there would be a second performance. With Mr. Millfeld, the clarinetist of the orchestra, I ran to find the first 'cellist, who had left the stage.

"Thus I became an unbidden guest at the private repetition of the Symphony. No one was allowed to remain in the hall, as the patron had left. But I watched from behind a little hole in the canvas stage setting. The figure of Brahms, as he towered with his great beard against the dark auditorium, was extraordinarily impressive. I have never forgotten the thrill of that occasion, though later I myself played the composer's B Flat Concerto with the Meiningen Orchestra without a conductor. So well was the organization trained.

Mr. Lamond was shortly privileged to study under Liszt at Weimar. It was in the last year but one of the great musician's life, and he had gathered about him the famous little circle of gifted pupils, including Rosenthal. He was then very infirm and never played. "The master's tastes were more catholic than those of Bülow," says Mr. Lamond. "His ideas went out, as it were, in all directions. He was a great champion of Schumann, his favorite piano work of that composer being the 'Symphonic Studies.' Liszt was also the spiritual protector of the new Russian school, including not the later Nationalists, men like Rubinstein. He had a greater influence than anyone except Chopin upon the Slavic composers of that period. They studied his orchestration, and in particular accepted his innovation of the 'symphonic poem.'"

After Liszt's death, Mr. Lamond spent a part of his ten-year period of study in Russia. He had been presented to Tchaikovsky when a boy of fourteen, and at that age had already mastered the latter's Piano Concerto and the "Fantasie de Concert." At that time Tchaikovsky's works had not yet achieved popularity in the piano literature. "My boy," said the composer, "you have done very well to learn my pieces. No one else plays them!"

Lamond passed a winter in Petrograd as a pupil of Anton Rubinstein. He relates that the Russian's marvellous technical feats at the piano were based upon a very wonderful muscular development. "Rubinstein had the physique of a young man up to the time of his death," he says. "He worked up to the end. He would say, 'When I die, I want it to be sudden and in Russia!' And so it was, according to his wish.

"Chief among my Russian memories, however, I cherish a meeting with Scriabine, who was then teaching harmony at the Moscow Conservatory. One day his teacher, Safonoff, said to me, 'I want to introduce to you a young man who will one day astound the world. His part-writing is as clear as Mozart's.' Scriabine at that time wore no beard, and it was a small, dapper man whom I met. What wonders he accomplished in the realm of piano music! I firmly believe that his work will have a more lasting effect on future composition than the French modernists. His harmonic scheme is not diatonic, but essentially chromatic. Whereas there is a certain 'sameness' about the whole-tone harmony, Scriabine's development of intricate works from a single chord never lacks variety and magic effect. In short, he is a composer whose pieces I never tire of playing. He was a mystic, a theosophist, if you will, and his philosophic conceptions endlessly permeate his later music."

Though Mr. Lamond is especially reputed for his playing of Beethoven, and recently gave two largely attended recitals of that master's works in New York, he will be heard on tour this season also in miscellaneous programs. He will fulfill a number of engagements as soloist with orchestras. His ideal for the musician is that of well-rounded accomplishments. He is also proficient as composer and has published a symphony, a chamber music trio and other works.

R. M. KNERR.



LISZT AND HIS CIRCLE AT WEIMAR

A Group of Pianists Who Gathered Around the Master in His Last Years. Those Seated Are Georg Liebling, Alexander Siloti, Arthur Friedheim, Liszt, Emil Sauer, Alfred Reisenauer and Alexander Gottschalg. Standing on Either Side of the Door Are Moriz Rosenthal and Mangfeld

Musical Celebrities Yield Budget of Witty Tales

By Maurice Halperson

ALL who are acquainted with artists of the stage know what sensitive people they are. In their eyes, any slightly disagreeable episode

what a velvety touch, what nimble fingers! He would have made the greatest pickpocket, but he only turned out to be a pianist!"

* * *

OSCAR HAMMERSTEIN, the unforgettable, could also have filled a stately volume with his witticisms. One of the most characteristic qualities of his wit was the tendency to make his own personality the target of the most biting sarcasm. I remember how he addressed me one day, when he saw me at his Manhattan Opera House the day after a new Spanish tenor, Señor Carasa, had made his rather uneventful début. "Illustrious critic," he said, "do you think you will see Mr. Gatti-Casazza one of these days? I would like you to take him a message. Tell him, please, I am ready to bury the hatchet on the condition that we exchange a few of our artists. I am perfectly willing to give him my Doria for his Noria; I would even consent to take his Scotti for my Scott, but he positively cannot have my Carasa for his Caruso."

The unsuccessful début of another singer at the Manhattan, a bass-buffo who sang *Leporello* in Mozart's "Don Juan," found Oscar in the same mood. "How did you like my new *Leporello*?" he asked me. I was a little embarrassed by this question and answered in a rather diplomatic way, "Well, I cannot say that I consider him a great singer." "Not a great singer," snapped Hammerstein. "Such a bad singer is not even to be found at the Metropolitan, so I can beat my competitors in that respect, too."

* * *

BEING informed before a performance of "Pélleas et Mélisande" that three of the most celebrated and oldest prima donnas of the Metropolitan were sitting in a box of the Manhattan to admire Mary Garden, he called together the entire company on the stage and told them of the occurrence in the following parody of Napoleon's famous words before the Battle of the Pyramids: "Illustrious artists, uphold my honor and yours! Three thousand years gaze down upon you!"

When Oscar Hammerstein once had a row with two singers, a tenor and a baritone, he remarked to the latter, after the Knight of the High C had expounded his wisdom, "My dear friend, your talk is just as silly as that of your tenor colleague, only an octave lower."

The impresario once told me that he had heard so much about the excellence of a highly advertised "unfired" bread that he had ordered a sample of it. "Well, and did you try it?" was my query.

"I did so," Oscar retorted, "and do you know what happened? I wrote to the inventor that he would have to think of another name for his creation. It isn't 'unfired' any longer. It was fired out of the window this morning."

* * *

AMONG the singers, Leo Slezak, the giant tenor, whom we had occasion to admire for several seasons at the Metropolitan, holds the record for bitter irony. On the stage he is so often full of mischief that contact with him proves dangerous to his co-workers. Once he sang *Radames* in "Aida," and when he had to implore the great Egyptian war god Pta, at the end of the first act, he turned his back to the audience and made the grimace depicted on this page. His face was so grotesque that a part of the corps de ballet could not refrain from laughing and were promptly fined five dollars each by the stage manager. The twenty girls smiled again when Slezak told them that he would pay their fines.

Once when singing *Lohengrin* at one of the smaller Austrian opera houses, he noticed that the swan boat, in which the tenor had to make his first entry, had already departed, empty. Without losing his presence of mind, he addressed the stage manager, who was quite perplexed at this mishap, with the words, "Allow me to introduce myself; I represent tonight the Holy Grail; I am Lohengrin, the son of Parsifal, who was a guileless fool like you. I have just missed my train, but Elsa von Brabant, a young lady of the best family, is waiting for me. Can you tell me when the next swan-express is leaving here?" After the second act of Humperdinck's "Königskinder" at the Metropolitan,



Maurice Halperson
New York Critic

even by the slightest breath of wind.

Naturally, the associations of artists with one another, particularly in their work, are much affected by these peculiarities. No one criticizes an opera or concert star more than his own colleagues, and to this fact is to be ascribed the many more or less clever and generally more malicious than harmless *bon mots* flashed from one to another.

* * *

ONE of the most redoubtable and witty coiners of short and pungent remarks is Moriz Rosenthal, the great pianist, who is visiting us again after an absence of seventeen years. His witticisms would fill a whole volume.

About ten years ago an American pianist gave a series of concerts in Berlin. Artistically they were successful, but popular attendance was almost entirely lacking. On meeting Rosenthal on the street one day, the American complained that jewelry worth almost six thousand marks (pre-war marks, if you please!) had been stolen from his room at the hotel. "Never mind," said Rosenthal. "You can easily recoup the loss. Just give three concerts less than announced."

* * *

IT was Rosenthal's habit when in Berlin to pay frequent visits to his colleague and friend, Eugene d'Albert, the famous pianist and composer. Once, when entering the latter's studio, he found on the piano the open scores of operas by Mozart and Wagner, besides other works. "D'Albert, what does all this mean?" he asked his friend. "I always cherished the illusion that you composed by heart."

On hearing a new orchestral work the technic of which appeared very ingenious while the thematic material lacked originality, Rosenthal remarked: "Still more marvelous than the composer's technic is his mnemotechnic." The robust tenor Labatt enjoyed great popularity at the Viennese Opera House. It was known that the artist had lost one eye and was compelled to wear a glass eye. "How happy Labatt's girl worshippers are," exclaimed Rosenthal one day. "Any optician could sell them a loving glance from their idol for 25 kreutzer."

* * *

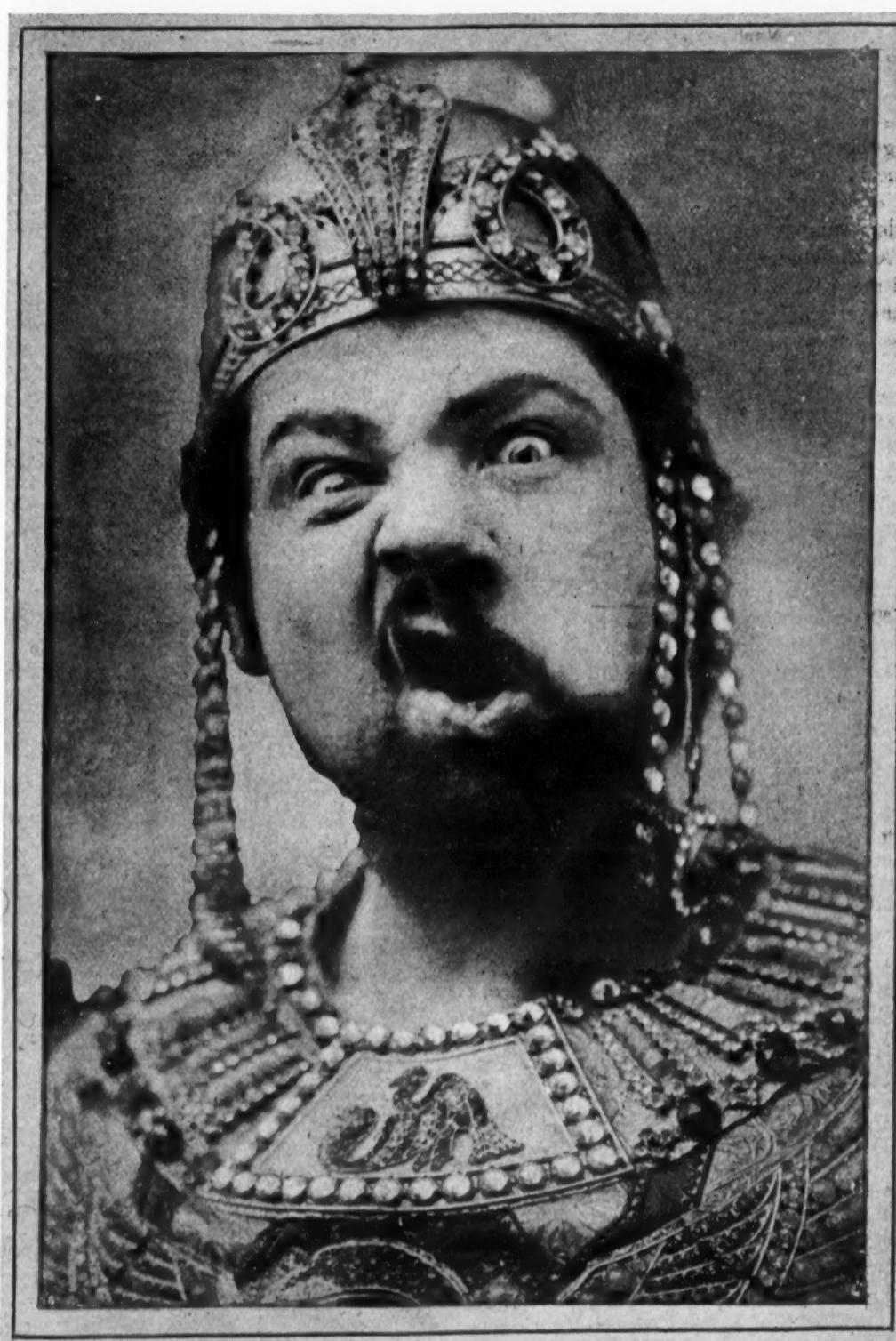
WHEN Archduke Franz Karl, the very aged father of the then reigning Emperor Francis Joseph of Austria, was once overcome by sleep in the imperial box at the Viennese Opera, a French pianist, who was Rosenthal's guest at the performance, asked him who the old and tired-looking general was.

"Why, that is the Emperor's father," Rosenthal replied.

"The Emperor's father, is he still alive?"

"In reality, no," retorted Rosenthal, "but no one dares to tell him so."

Rosenthal once was the victim of another wit. It was on the occasion of an interesting program played by the artist in a penitentiary. Rosenthal overheard one of the attentively listening inmates say to another in an admiring tone, "O,



Was This the Face That Launched a Thousand Ships? No, but It Cost Leo Slezak a Hundred Dollars, for It Made Such Havoc Among the Chorus Girls in "Aïda" That Twenty of Them Were Fined Five Dollars Each for Laughing, and the Tenor Paid. Slezak Risked the Grimace Only with His Back to the Audience

Geraldine Farrar, taking a great many curtain-calls, appeared with her pet goose under her arm. Imagine the hilarity of the artists when they saw Slezak, at the end of the first act of "Lohengrin," when the artists were getting ready for the curtain-calls, appear with a colossal stuffed swan under his arm. The stage manager became pale with excitement, but succeeded at the last moment in persuading the artist to appear before the audience without his pet. "What is sauce for the goose is sauce for the gander," he remarked on that occasion.

* * *

WHEN called upon as "the greatest living French composer" at a banquet in Monte Carlo, Jules Massenet replied modestly that this honor belonged to Camille Saint-Saëns.

"Well, I declare, cher maître, that's what I call self-abnegation!" a well-known baritone exclaimed. "Don't you know that Saint-Saëns said only a few weeks ago that your 'Ariadne' was a poor opera, a work totally lacking in inspiration?"

"Is that so?" Massenet replied calmly, "well, never mind. You ought to know that Saint-Saëns and I have adopted the habit of saying of each other exactly the opposite of what we really mean."

Emperor Francis Joseph of Austria was delighted with Anton Bruckner's straightforward way of expressing himself when he came to the palace to express thanks for certain privileges accorded him. When the monarch told Bruckner that he would be only too glad to do something more for him, the composer, referring to the famous critic of the Vienna *Neue Freie Presse*, burst out

with, "O, please, couldn't you tell Hanslick not to roast my symphonies so mercilessly?"

Francis Joseph shook the composer's hand and answered with boundless merriment, "You will have to think of something else, my dear Bruckner. I am afraid my influence does not extend that far!"

Let me finish with an amusing little tale of how Richard Wagner, who always had the last word in all controversies, once found his master in a simple workingman in Bayreuth. The master was annoyed by the noise caused by a group of laborers who were repairing some pipes in the vicinity of "Wahnfried," Wagner's villa. "When will you stop?" he called to them angrily. "The whole work is superfluous, anyway, as the old pipes were good enough for me." Whereupon the leader of the gang retorted, "Meister, don't you think the old Nibelungs were good enough? Still you thought of doing them over again!"

Allot Juilliard Income for Year Before Foundation Was Formed

Of the income of \$1,000,000 accruing from the estate of Augustus D. Juilliard in the year which elapsed after his death and before the establishment of the Juilliard Musical Foundation, Frederick A. Juilliard, nephew, will receive \$567,587. The balance will go to other relatives and the American Museum of Natural History and St. John's Guild. This decision of Surrogate Smith of Orange County was affirmed last week by the Appellate Division of the Supreme Court in Brooklyn. The judgment bars the foundation from a share in the income of the estate for the year before it was organized.

Music Should Be Required School Subject, Declares President of National Educators

Washington, D. C., Dec. 29.

OLIVE M. JONES, the president of the National Education Association, believes that music should be made a "regular and required" part of all instruction in our public schools, and that no education is complete unless it includes musical training.

"A knowledge of music is coming more and more to be recognized as an essential in the properly balanced education," says Miss Jones, "and the day is not far distant when both instrumental and vocal music will be taught in our public schools much as reading, writing and mathematics are now taught, and will be as much a definite part of our school curriculum as in any other study."

"The opportunity to learn music, vocal or instrumental or both, should be placed within the reach of every scholar in our schools, from the primary grades to and through the high schools, and this not as an elective study which may be taken or not as the student chooses, but a study having its regular place and weight in the school processes. This, of course, would require instructors for all of the grades capable of teaching music progressively from the simple songs and harmony for the kindergarten up through the grades as the pupil advances in the knowledge and mastery of music principles."

"I quite agree with Secretary of Labor Davis that there should be a musical instrument in every schoolroom in the country, and that every school child should be given the chance to learn to play a musical instrument of some description. 'Music develops one spiritually as well as mentally,' says Mr. Davis, 'and I believe that no education is really complete without some musical training.'

"Of course, I realize that not every student will leave school an accomplished musician or a finished artist any more than all who graduate are expert mathematicians or infallible spellers. But the ground-work will be there. The pupil will have attained an intelligent understanding and appreciation of music which would be a joy and satisfaction to him as long as he lives, no matter in what circumstances he may find himself or in what circles he moves."

Correct Teaching Essential

"When this innovation in our educational processes is achieved, the graduates of our schools will carry with them not only the so-called 'accomplishment' which a knowledge of music is generally supposed to confer, but they will be equipped with the ability to incorporate in many phases of after life the cultural advantages of a familiarity with music—as well as the production of music—which will add immeasurably to their pleasure and happiness."

"It will be remembered that we have the authority of antiquity for the valuation of music as a part of general culture. The Greeks prized it and taught it, giving it as much importance and placing it as high as mathematics, elocution and oratory, holding that it is akin to all beautiful and harmonious things—painting, sculpture, architecture."

"Then there is the opportunity to lay a foundation for an artistic career in

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music through correct teaching in the public schools of the principles of the art. This is a phase of the subject which has its important side, in view of the well-known fact that many promising musical careers are ruined, or at least rendered difficult of accomplishment, through improper instruction at the beginning.

"For many years we have had our vocal instruction in the schools, and most of us remember the old-time 'singing school.' But until recent years no particular effort has been put forth to elevate music instruction to a place of real importance in the school curriculum. Particularly is this true of instrumental music, which today we find being taught in many of our high schools and upper grades chiefly through the medium of orchestras, bands and other musical organizations. The conspicuous success of these efforts to introduce real music into our school system as an integral feature is an indication of what may reasonably be expected, should the study of instrumental and vocal music be added to the 'required' subjects.

Richmond Harris Weds Daughter of Carreño and Eugen d'Albert



Eugenio Carreño d'Albert, Recently Married to Richmond Harris, Director of Baldwin Piano Company's Reproducing Division, Chicago

CHICAGO, Dec. 29.—Eugenio Carreño d'Albert, pianist, daughter of the late Teresa Carreño and Eugen d'Albert, pianist and composer, was married to Richmond Harris, director of the reproducing division of the Baldwin Piano

Theatres Under Direction of Hugo Riesenfeld

Rivoli Theatre
Broadway at 49th St.
GLORIA SWANSON
in "THE HUMMING BIRD"
A Paramount Picture
RIESENFIELD'S CLASSICAL JAZZ RIVOLI CONCERT ORCHESTRA

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Largest and Most Beautiful Motion Picture Palace
Goldwyn Presents
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"RENO"
With Helene Chadwick, Lew Cody, George Walsh
and Carmel Myers
—
Capitol Grand Orchestra
David Mendoza, William Axt, Conductors
"La Bohème" — Puccini
A Pan-American Episode
Capitol Singers and Dancers
Presentations by Rothafel

"One of the logical developments of systematic music instruction in the schools may be the establishment at some future time of a National Conservatory, or music normal school. Such a conservatory, or music high school, under the supervision of, and supported by, the government would be in position to provide a higher musical education for those who demonstrate their fitness to receive such instruction free, through scholarships, to those unable to pay, and at fees covering the actual expense of instruction for those who can meet this cost. Furthermore, the scope of a national music conservatory could be planned to embrace the furnishing of music instructors for public school service in the various grades.

"We can scarcely overstate the effects in the life of the graduate of a knowledge of and familiarity with music, how it adds immeasurably to his pleasure, happiness and contentment, fitting him for a higher and better place in life and enabling him to achieve much which might not otherwise be possible."

ALFRED T. MARKS.

Company and artists' representative of the company to the Chicago Civic Opera Company. The wedding took place last Sunday, in Milwaukee, at the home of Mrs. Georgia Hall Quick, who was a friend and pupil of Mme. Carreño.

Following a short honeymoon in the East, the couple will make their home in Chicago.

Mme. Carreño was the granddaughter of the Marquis of Toro and grandniece of Simon Bolívar, the liberator of South America. Eugen d'Albert is known as an interpreter of Beethoven and for his various compositions, particularly his operas, of which "Tiefland" and "Die Toten Augen" have been performed in the United States.

MILWAUKEE HEARS FOUR SAN CARLO PERFORMANCES

"Butterfly," "Cavalleria," "Pagliacci," "Bohème," and "Trovatore" Make Up Highly Successful Series

MILWAUKEE, Dec. 29.—The San Carlo Opera Company gave a highly successful series of four performances at the Davidson Theater, Dec. 20 to 22. Milwaukee has thus had thirteen operatic performances this year, nine having been given by the Wagnerian company, as compared with two or three operas formerly given by the Civic Opera Company of Chicago, which will not appear here this year.

Tamaki Miura in "Madama Butterfly" drew a crowded house and dominated the performance. In "Cavalleria" Louise Taylor was an intensely dramatic Santuzza. In "Pagliacci," Ludovico Tomarchio and Giulio Fregosi were outstanding singers with Sofia Charlebois as an attractive Nedda. Anna Fitzius, rising from a sick bed to sing the part of Mimi in "Bohème," gave an admirable performance, despite her indisposition. The series closed with a stirring performance of "Trovatore" with Ludovico Tomarchio, Louise Taylor, Elvira Leveroni and Giulio Fregosi in leading roles.

Rosemary Rose, former light opera singer, and now wife of David Rose, for many terms mayor of Milwaukee, has joined the faculty of the Wisconsin College of Music. For several years Mme. Rose has been teaching in various Wisconsin cities.

String Orchestra for Huntington, L. I.

HUNTINGTON, L. I., N. Y., Dec. 29.—An orchestra of string players has been organized here by Frank L. Willgoose, formerly director of the Conservatory of Music of London, Ont., and under his leadership gave its first concert recently with gratifying success. A program including pieces by Bach, Schumann, Grainger and Cunningham Woods was given, and the new orchestra played throughout with clean technic, crispness in attack, fine phrasing and excellent quality of tone. An enthusiastic audience that completely filled the hall greeted the players.

R. A. M.

Italian Baritone Holds Concerts Give Greater Chance Than Operas



Alfredo Gandolfi, Baritone, of the Chicago Civic Opera Company

CHICAGO, Dec. 29.—Alfredo Gandolfi, Italian baritone, whose singing has been one of the most enjoyable new features of the present Chicago Civic Opera season, believes that the concert field offers greater artistic opportunities to a singer than does grand opera.

"In opera," says Gandolfi, "one has certain music to sing, and if the composer has not written a grateful part for him there is nothing the artist can do to make it sound good. But in concert one can vary his program to express different moods. He can sing majestic arias and light, delicate songs; he can plumb the depths of pathos and he can provoke a smile. The whole range of literature for the voice is at his disposal. He can sing in German, or Italian, French, English, Spanish, and thus obtain nuances that are denied to a single tongue. Another advantage enjoyed by the concert singer is that his imagination has free play and is not hampered by stage traditions and stage business."

"Of course, the opera singer has the satisfaction that comes from creating a character and living out a part on the stage. When the music is good, it is a real pleasure to create the illusion of life by one's voice and actions. The ideal combination for a singer is to appear in concerts, where he can arrange his programs to suit himself and his audiences, with consequent artistic satisfaction, and also make operatic appearances."

Gandolfi, although an Italian, sings as well in German as he does in other languages. As a young man he went to a business school in Germany where he remained several years, and there he gained a thorough grounding in the German language. It was not until after he returned to Italy that he decided to become a singer. He made his operatic debut in his homeland thirteen years ago. During the war he fought in the Italian army.

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MEPHISTO'S MUSINGS

How an old German musician was roused out of bed by "jazz" at Xmas—The tragedy of a great journalist—Rachmaninoff pays our orchestras a great compliment—How Ezra Pound astonished Paris—Chaliapin goes to Sing Sing—How great artists should be trained for their rôles in opera—Kurt Schindler comes into his own—Why Stransky doesn't know "where he's at"—Two good stories spoiled—Handel's personality—Frieda Hempel in the "Follies"—Mary Garden pays her respects to Polacco—The début of Olga Sapiro—In Minneapolis they complain of too much Beethoven—Gunsbourg of Monte Carlo—How an enterprising restaurant man in London met the issue

Dear MUSICAL AMERICA:
It was the evening of Christmas Day.

The old German musician, nearly eighty years of age, lay in his bed. He had had an exciting time. His married sons and daughters, with the grandchildren, had come, bearing gifts and flowers. Now they were downstairs getting their presents from the Christmas tree and about to sit down to their Christmas dinner.

In spite of his infirmities, the old fellow felt that things had gone pretty well with him. He had been poor, but had managed to reach success and money ease, which had enabled him to bring up his family and see them all comfortable. America was a good country. Coming over as a young man, he had found opportunity here, and so had escaped the horrors of the great war and the misery that followed it. He had much to be thankful for.

As he lay thus ruminating, there came to him the sounds of music from below. "Verfucht! Vat vos dat?"

Horrors of horrors! Jazz, and in his house, the house of real music!

He was so exercised that he jumped out of bed, put on a dressing gown, ran downstairs, burst upon the astonished throng with a kind of Indian whoop, sat down at the old concert grand and played like a man possessed. He would show them what real music was. That filthy jazz!

The young people were speechless, and all the more impressed as the doctor in going out had told them that he did not expect the old gentleman would live much longer, and that they should be prepared.

Later I happened on the old fellow. He told me his trouble and exclaimed as he clasped his hands: "Vere, oh, vere in all dis great worldt can I go vere I shall not hear jazz?"

"The only place," said I, "that I know of where you will not hear jazz, 'Barney Google' or 'Yes, We Have No Bananas,' is in an English jail, for the commissioners of prisons in England have banned all jazz music. The reason they gave for this was that they did not consider prisons places of entertainment. The object was education."

Nothing showed the influence of Christmas time more than when the Wall

Street bankers and brokers put up a big Christmas tree and sang hymns. One of these hymns was "Onward, Christian Soldiers." Perhaps the bankers and brokers hope thereby to camouflage their misdeeds and appease the wrath to come.

* * *

There was an assemblage of men and women of the highest distinction in St. George's Protestant Episcopal Church the other afternoon—statesmen, politicians, newspapermen, bankers, lawyers, musicians, artists, society people.

The music you heard was "The Slumber Song" from "Hänsel and Gretel," "The Lullaby" by Brahms, "The Pilgrims' Chorus" from "Tannhäuser," a theme from "Tristan and Isolde" and "The Good Comrade," a German folksong. There were also some hymns. There was no eulogy at the special request of the man whom they had all come to honor and grieve over.

It was the funeral of Frank Irving Cobb, editor for twelve years of the New York *World*, a man known to the intelligentsia of the nation, but outside that unknown. Not one in a thousand of those who had read the editorial page of the *World* for years and admired it had even heard of his name. He had come up from the ranks as a cub reporter and won his place by his force of character, his clear insight and his broad mind.

He was only fifty-four when he died, and so makes one more of the tragedies of journalism, the strain and stress of which cannot be appreciated by those who are distressed if their daily paper is not at their table at breakfast.

What that daily grind means, only those know who have been in it. What the responsibility of a great editorial position means, only those know who have been in it. What the hours spent, not alone in study but in thinking things over to prepare for the work itself, only those know who have been in it.

It is the custom among many to deride our press, to consider it ephemeral, given to scandal, given even to indecency and constant appeals to the ignorant. Few, however, know of the many devoted men and women who give character and dignity to our American press and so condone all its shortcomings. Of such, a bright, shining light, pointing the road to progress, proclaiming justice to all, was Frank Irving Cobb.

* * *

Sergei Rachmaninoff is famous both as composer and pianist. He said recently in an interview that he had heard orchestras in this country play his compositions with more beauty and understanding than the great European orchestras, such as they once had in Dresden, Vienna and Munich.

The compliment is all the more important because Rachmaninoff, besides being a great artist, is known among his friends as a man who would consider it beneath his dignity to appeal to public favor by a compliment which he felt was not deserved.

But he only stated what I have held for years, namely, that the standard of our leading symphonic orchestras in this country is higher than that of the leading symphony orchestras the world over, even before the great war.

* * *

Our own Ezra Pound has up and astonished Paris by composing some futurist music. In all the welter of the ultraists, the worthy Ezra has cast a bomb and, according to a cable in the New York *Herald*, the critics are gasping for words to describe the ensuing horrors. Even the longest-haired dwellers in the Latin Quartier have to admit a lack of understanding when confronted with our poet's music. Apparently he has transcended in tone the most symbolic of his free verse symbols. At any rate he has caused a reverberation in which mere percussion is not all.

Advices do not state whether he has attempted to translate into tone some chaste examples of his *vers libre* or whether he has yet to render in words the program of his orchestral bombardments; but in the case of Ezra it is safe to predict that the worst is yet to come. According to the aforesaid cable, he describes his latest venture as merely a rebellion against the awful tyranny of tradition, "consisting in absolute disregard of tempo or chord effects." When critics who have been sated on Satie, who have assimilated all that the "Six"—lately reduced to "Five"—of the left wing can offer them, sit up and gasp, it must be some rebellion.

"It was strong speech," observed the gentleman of the flowing hirsute adornment, "but we needed it." It appears that the biggest hit of the concert was a sonata which suggested a band of

Viafora's Pen Studies of Celebrities



Although He Is Not Directly Associated with Musical Activities in These Days, Morris Gest, Once an Able Aide of the Late Oscar Hammerstein, Sometimes Allows His Thoughts to Wander to Affairs Operatic. The Noted Theatrical Manager of New York Comes Into the Field of Music Again with the Production of Max Reinhardt's Spectacle "The Miracle," for Which Engelbert Humperdinck Wrote an Elaborate Score. As One Never Knows What Gest Will Do Next, It May Be Opera. A Company à la Hammerstein Is Said to Be One of His Pet Dreams

inebriated Moroccans jazzing a native dance, and it is recorded that hearers were thrilled to find that music other than the type reporting the state of the fruit market, "Yes, We have no Bananas," for example, could emanate from America. Is it possible that our dear, delightful ultraists have developed a sense of humor?

* * *

Did you know that the late Henry E. Krehbiel, the noted music critic of the New York *Tribune*, started his press career as baseball editor of the old Cincinnati *Gazette*. Rem Mumford referring to this in the *Fourth Estate* states that Krehbiel not only taught him the art of scoring a ball game but also was the publisher of a score book that was a peach.

* * *

Two prominent singers were happy on Christmas Day. The one was Miguel Fleta, Gatti's Spanish tenor, because he made a sensational success in "Carmen" that day.

The other was Feodor Chaliapin, who gave up his Christmas dinner to sing for the convicts in Sing Sing Prison. They say he surpassed himself and that he made an address that moved the convicts to tears. Do you wonder that at the end they gave him such an ovation that the acting warden said that no such demonstration had been witnessed in the prison for years?

* * *

Fleta related with great gusto in your columns last week how he was able to "get under the skin," as the saying goes, of the rôle of *Mario Cavaradossi* in Puccini's "Tosca." It seems that young Miguel was arrested in Bohemia during the war and made a political prisoner simply because he and the other principals of a visiting opera company had been singing their rôles in the German tongue in the German-hating city of Prague. While under technical arrest, Fleta had acute visions of standing against a stone wall awaiting the crash of rifles from the firing-squad. In those moments of anxiety, he says, he learned the full meaning of *Mario's* plight when he was imprisoned by the unspeakable *Baron Scarpia*.

This method of learning realism by living through the very experiences he is to enact in opera is a valuable example for other singers. At the same time I fear the consequences if some of Fleta's colleagues of the Metropolitan and Chicago companies attempt to train for their rôles in this same picturesque fashion.

For instance, Gigli would have to explore the North Pole or some other unknown land in order to enact the part of *Vasco da Gama* in Meyerbeer's "L'Africaine"; Martinelli would have to

tarry a while in Egypt in order to sing *Radames* in "Aida"; Chaliapin would be required to spend a period in a certain region famous for its heat in preparation for his rôle of the devil in Boito's "Mefistofele"; Mme. Matzenauer might be apprenticed to a barber so that she could learn how to bob Samson's hair in correct fashion when she plays *Delilah*—and so I might go on.

But what will happen if we insisted on the same method of training for the singer who will take the part of *Don Juan* in Mozart's opera of the same name? *Don Juan*, you know, was a dashing fellow whose specialty was high-powered, ardent wooing. In Italy, so his principal aria tells us, he captured 700 fair victims, "while Spain yielded 1003."

Now suppose—but this is strictly a family paper.

* * *

Fleta's experience was surpassed by Anatole Berezowsky, for a number of years tenor at the Imperial Opera at Petrograd. He was very popular in Russia at one time, had been an officer in the Czar's army, was wounded three times and decorated for bravery. In the revolution he was captured by a mob of Red sailors. Their one mission was to kill officers. He was to be shot by four drunken sailors. They held up his execution while they squabbled over his boots and coat. One sailor told him to take his coat off so that it wouldn't be spoiled by the gun shots. Another told him to take off his boots. An inspiration came to him to sing, and so he sang a Russian folk-song they all knew. They lowered their rifles. They evidently considered it was the last song of a half-crazy man. As he was singing, some of his soldiers came on the scene, and so he was enabled to escape.

* * *

It is refreshing to note that the press is beginning at last to appreciate fully one musician who has been doing splendid work.

Years ago, when a tall, distinguished looking man, with black locks hanging to his shoulders, used to appear at lunch time at Delmonico's, people said: "What is it?" He was not taken seriously, not even in the musical circles where he had already begun his notable career.

The "what is it" is Kurt Schindler, head and conductor of the Schola Cantorum, whose work has reached so high a point of excellence that it stands out. Its purpose is to give unfamiliar but good music, for which Schindler goes to Europe every summer on a voyage of discovery.

The particular line of musical activity to which Schindler has devoted himself

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

was somewhat neglected before he came into the field. He, however, being a fine musician and an enthusiast, saw the opportunity and so made good. He has become an integral part of the musical life of New York. All honor to him.

* * *

Josef Stransky can well ask, as a certain Congressman somewhat wobbly on his legs did in Washington at one time, "Where am I at?" For when he started out this season with his new State Orchestra, some of the critics said it had greatly improved and others said it hadn't. Then, when he played with the Wagner Opera Company at the Manhattan and conducted the "Meistersinger," some of them said that he gave a wonderful performance and others said he showed that he didn't understand or know the score. So, as I said, he can ask, "Where am I at?"

It may, however, console him that Henry Theophilus Finck of the New York *Evening Post* (which, by the bye, changed management on the first and went into the hands of that great publisher and public-spirited Philadelphian, Curtis of the *Ladies' Home Journal* and the *Saturday Evening Post*) said, referring to Stransky's new orchestra: "In the 'Tristan' prelude and finale, in the final group, it gave the most euphonious and emotional Wagnerian performance I have heard this season. The dynamic shadings, the crescendos and the climaxes were superbly done and aroused tremendous enthusiasm. More than ever did I admire Stransky's genius for orchestral euphony and balance."

Dear Josef should paste that in his hat and read it whenever some of the critics write what must be gall and wormwood to his sensitive soul.

* * *

We were all considerably excited when Otto Spengler wrote to the daily papers a letter apropos Laubenthal's success in the first production this season of "Parsifal." Spengler said Laubenthal had done so at short notice and without any rehearsal whatever.

Later Laubenthal came out and contradicted Spengler. He said in his letter that the Metropolitan does not do things that way, that he had been informed by Mr. Gatti a year ago that he would be called upon to sing the rôle and that he had had a number of rehearsals with the assistant conductors. So that pretty story was spoiled.

And now comes that efficient and successful vocal teacher, William S. Brady, and spoils one of my best stories.

You may remember that apropos of the production of "Fedora" I stated that when Cleofonte Campanini produced it on a Saturday night at the Lexington Avenue Opera House, the title rôle was sung by Dorothy Jardon who hadn't had a rehearsal and who had forced Campanini into giving her the try-out after waiting a whole season and had only succeeding in getting the opportunity by threatening poor Cleofonte with personal violence. Now let us see what Brady says.

First of all, he thanks me for referring to the successful début of his pupil, Miss Meisle, in Chicago, a début which is the result of six years of hard work.

Then he takes up the Dorothy Jardon case. It appears that she sang for Campanini in Aeolian Hall in April of the year of her appearance, when he told her to study the rôle of *Fedora* and to sing it for him early in September. From April until September, Miss Jardon, Mr. Sturani, Miss Enrica Clay Dillon and he labored unceasingly on that "Fedora." Even when he went away to Stony Creek, Conn., for the summer, Miss Jardon and Miss Dillon came to the same place and the studying went on.

Finally, in September, came the fateful day. Again the scene was Aeolian Hall, which was being rebuilt. The stage was a mass of scaffolding. There was just room for a piano, and at this piano Brady placed himself. Finding a corner where she could stand, Miss Jardon, under the flaring light of one solitary electric, proceeded to sing through the whole rôle of *Fedora*. Campanini immediately agreed on her début, which was accomplished in New York. The next year in Chicago, Miss Jardon embarked on what bade fair to be a very big grand opera career. Her Chicago success as *Fedora* and as *Giorgetta* in

"Il Tabarro" was encouraging to all, and was especially grateful to Miss Dillon, who had worked like a Trojan to show Miss Jardon the acting of the part and who was helpfully present at all the rehearsals. Then Mr. Campanini died and Miss Jardon's career was suddenly diverted from the course in which both she and he had put their earnest hopes.

Well, if Brady has killed my story, he has done one good thing in bringing into prominence the fact that Miss Jardon got her whole training in this country, and furthermore that she owes a good deal of her dramatic ability to the lady known as Enrica Clay Dillon. Incidentally, too, he gave due credit to Sturani.

* * *

In many communities "The Messiah" is as inevitable as Christmas itself. This year, indeed, there seem to have been more performances than ever before.

It is not difficult to imagine a musical Santa Claus in the person of the gigantic Handel. We see his massive figure looming up in the history of his period, massive enough to start a tradition of the sort.

"The Messiah" indeed has become a tradition, but we do not always visualize the personality of the man who wrote it. Perhaps you will remember the description of the "Great Bear," as he was called, in the essay by that distinguished French critic and musicologist, Romain Rolland.

We meet Handel on his way to Carlton House to rehearse an oratorio before the Prince of Wales. He is broad and corpulent, with big hands and enormous feet. "His hands were so fat that the bones disappeared in the flesh, forming dimples. He walked bow-legged, with a heavy, rolling gait, very erect, with his head thrown back under his huge white wig, whose curls rippled heavily over his shoulders. He had a long, horse-like face, which with age became bovine and swamped in fat; with pendant cheeks and triple chin, the nose large, thick and straight, the ears red and long."

Not a prepossessing Santa, you say, but Burney, the early historian, tells us that when he smiled his heavy, stern countenance was radiant with a flash of intelligence and wit; like the sun emerging from a cloud.

This is the man whose work we have been celebrating so widely this Christmas. We have had "The Messiah," or portions of it, sung by the village choir, and we have had it in two presentations by the New York Oratorio Society, which, by the bye, is celebrating its jubilee this season. Between these extremes of simple and elaborate presentations there have been many notable interpretations.

Not so bad, when you consider the difficulties in the way of choral productions, is it? I mean that, as many eminent musicians and chorus leaders have told you recently, it's not all beer and skittles getting together a big chorus and keeping it interested in the rehearsals of long and sometimes difficult oratorios. The young people, it is said, prefer the movies or a ride in the family flivver to practising choruses. Well, it's a good sign that "The Messiah" still interests them and keeps them grouped together in preparing for a big performance.

Undoubtedly a lot depends upon the personality of the conductor, and we need choral conductors with personality throughout the country. There are opportunities for young musicians in the field of the choral societies if they can overcome the initial difficulties of keeping a chorus intact, develop the necessary enthusiasm, the desire to sing good music. Then we'll get more than an occasional performance of "The Messiah" or "Elijah" and the cantatas that are always sung. Not that I want to gainsay the beauty of these works, but an oratorio society that sings only Handel or Mendelssohn is like an orchestra that plays only Tchaikovsky.

Many choruses, I notice, have taken up our American composers, and they are demonstrating that there is much material worthy of performance.

* * *

What's that? Frieda Hempel in the Ziegfeld "Follies!"

It happened the other night out in Detroit and, as might have been expected, it stopped the show.

Frieda had been singing with the Detroit Symphony Orchestra under Gabrilowitsch. Then she hustled off to the midnight performance of the "Follies," engineered by the Detroit Athletic Club for a Christmas fund benefit. When she had announced that she had joined the "Follies" and was going to sing, there was a riot.

What did she sing? The record states that it consisted of "Way Down Upon the Suwanee River," "Carry Me Back to Old Virginny" and "Dixie."

She's another who does not need a press agent.

* * *

Mary Garden, home again in Chicago, has used the opportunity to get into the limelight with a few sentences that have set people by the ears.

When she was asked what she thought about the statement of the Chicago Opera management that the day of the stars was over, she said: "No stars in opera, eh? Well, it's the so-called 'stars' that attract the public. It's personality on the stage that draws the crowds. Who in blazes does the chef d'orchestre think he is, anyway?"

"What do you ever see of the orchestra director, anyway? Just the back of his head and his waving arms. And people certainly do not pay \$6.75 to go to the opera and look at the back of the conductor's neck!"

She finished up by saying that: "Thank God! I am not a singer. I am a creator of rôles and it makes little difference to me which opera I appear in."

This amiable reference to Polacco is said to have sent that artistic director to bed for two hours, but his wife—sweet Edith Mason—applied ice to his fevered brow and brought him back to sanity.

* * *

With regard to Mary Garden's declaration that the stars do mean much so far as the public is concerned, let me tell you that in Chicago some of the operas do not draw full houses but when Galli-Curci sings she packs the auditorium. The critic of the Chicago *Daily Journal* says that Caruso was never more popular in New York than Galli-Curci in Chicago.

* * *

Permit me, however, to disagree somewhat with our distinguished Scotch-American creator of rôles. It is perfectly true that the people who go to the opera do not follow any conductor or are not particularly interested in him as they are when they go to hear a symphony concert. However, the vitality, beauty and charm of any performance depend absolutely upon the conductor. He can make it or mar it.

However, more credit is often given to the conductor of opera than he deserves. How many realize that the real hard work of preparation is done by the assistant conductors, who are scared to death if I or another scribe should mention their names, for they know the chief conductors are very jealous.

Apropos of the assistant conductors, one of the artists who gives credit to them is Rudolph Laubenthal, noted tenor of the Metropolitan.

* * *

Olga Sapiro, pianist, appeared at a concert with other artists to aid the New York Fresh Air Fund for Adults and Elderly People, of which that public-spirited lady, Mrs. Angelique V. Orr, is the president. Miss Sapiro, who played "The Swan" by Palmgren and the Prelude from the "Children's Corner" Suite by Debussy, showed that she had talent and had been well trained.

This young lady is the daughter of Clementine de Vere Sapiro, whom those of us with memories of bygone days remember as Clementine de Vere, a charming singer and a beautiful woman, and that is what she is today. In the middle of her successful career she married Sapiro, well known conductor and coach, as he also is today. So you see Miss Sapiro comes from distinguished musical ancestry. May she be worthy of it and may the public appreciate her talent.

* * *

When Alice Gentle showed indomitable pluck, as I wrote you, by continuing to sing in "Carmen" after the bridge on which she stood had collapsed under her and so had severely bruised her hip, a baritone out in Madison, Wis., by the name of Alexius H. Baas became jealous. So he has written to me that he sang an entire program recently with the big toe of his right foot swelled to the size of a healthy cucumber. Let us hope that for his own sake the head of Alexius will never be swelled to the size of his big toe.

* * *

Glad to see that the New York Philharmonic has just played the new work "Youth," by Felix Borowski, the distinguished musician and critic of Chicago. Years ago that renowned musician and virtuosa, Fannie Bloomfield Zeisler, told me that she considered Borowski unquestionably a man of the greatest talent.

Well, he has proved it since by his

compositions, his critical writings. One of the many things that commend him to me is that in spite of his prominence and his success he maintains the modest, charming personality that he had years ago. Most of them you know do not only get swelled toes—they get swelled heads.

* * *

Out in Minneapolis there is trouble, for while they admire Verbruggen, the conductor who came to us from Australia, it seems he has given them too much Beethoven. The patrons of the symphony orchestra do not like to listen to too much music of an intensive emotional and intellectual strain. This is apropos of the Beethoven cycle introduced by Verbruggen.

The people in Minneapolis are right. Too much roast beef or too much plum pudding would kill any man. Variety is needed in all programs, and that is something that some of our conductors do not realize.

* * *

A correspondent of the Paris *Figaro* writes from Monte Carlo that the Opéra there continues to astonish the world, under the direction of Raoul Gunsbourg. He calls him "this unique Gunsbourg." Well, the other day I happened to be with certain distinguished artists. One of them referred to Gunsbourg as "the impossible Gunsbourg." What experiences the dear lady has had with the gentleman she did not relate.

* * *

It seems that an enterprising restaurateur in London has hit upon a novel scheme to please all his patrons as they consume the traditional roast beef of old England, the boiled mutton with turnips and caper sauce, etc. The idea is a revolving platform, half of which is devoted to operatic artists and a small orchestra while the other half is devoted to a jazz band. When the solids are being devoured, the artists and the orchestra provide the musical entertainment. When it gets down to the salad, the cheese and the sweets, the platform revolves and away goes the jazz.

While the artists are performing, the members of the jazz orchestra, particularly the saxophonists, receive liquid refreshment. This, of course, would have to be left out in this country, though it is reported that in arresting a certain prominent bootlegger in Washington they had found a list of 2500 of his customers, including the highest lights of society. Congressmen and even some members in the Cabinet, but that has since been denied. Anyway, the list seems to have disappeared, says your



FESTIVAL IN MIAMI

Five Thousand Children Entertained at Christmas Celebration

MIAMI, FLA., Dec. 29.—An elaborate Christmas concert for the children of the city was given in Royal Palm Park on Monday evening, when carols were sung, and presents were distributed from a Christmas tree. It is estimated that 5000 children occupied the seats provided for the regular band concerts, adults not being allowed to take these seats. Pryor's Band gave a program, and the carol-singing was led by the Troubadours from the roof of the McAllister Building, opposite the park. Not a child in the city was overlooked in the distribution of the presents, it is said.

The White Temple choir, conducted by Charles F. Cushman, sang a program of excerpts from oratorios and cantatas during the week preceding Christmas. Manney's "Annunciation" was given by the First Presbyterian Church, with Mrs. John C. Grambling as the leading soloist. Bertha Foster gave a program at the Trinity Episcopal Church, with Mrs. Charles Sharman and Mrs. John Graham as soloists. The Trinity Methodist Choir, conducted by Louis D. Gates, was also heard in a Sunday evening program, in which Mrs. M. L. White, Mrs. Gautier, L. A. Warner, and Mr. Brown were soloists, and Frances Tarboux accompanist.

A. M. FITZPATRICK.

Bronislaw Huberman, violinist, will give his third New York recital in Carnegie Hall on Jan. 19, making his seventh New York appearance this season.

Go West for Inspiration, Advises Gertrude Ross

American Composer Sees Musical Future Beyond the Rockies—Describes Annual Production of "Pilgrimage Play" and Work of Los Angeles Philharmonic as Powerful Factors in Developing Real Musical Background

IS there really a place where the West begins? It is not difficult to believe there is after a little time spent with Gertrude Ross, American composer. Although she was born in the Middle West, she has spent most of her life in California. She admires the East and the many advantages which it offers, but the West is the land she loves.

From the inspiration of the West, Miss Ross believes the great American musical epic will one day come. Her own work has been vitally influenced by her contact with nature, and she sees forces at work there which will ultimately produce a distinct American type.

"I am not so much interested in the various schools of composition as I am in what the composer has to say," says Miss Ross, "and the quality of composition depends largely upon the environment of the composer. If he is going to say a big thing in a big way, he must have room in which to think and grow, and I know of no place in which nature is so wonderfully kind as in the West. The very air tingles with inspiration and enthusiasm."

"Then, too, California, especially the southern part, has an unusually interesting and romantic history. It is not uncommon to find Spanish and Mexican families who were there before the territory was taken by the United States. It is from these that I have collected many Spanish folk melodies. No matter how poor they are, and they are generally women, some of them ninety years old, they are always glad to take down their little guitar and sing again the songs with which the gallant knight serenaded his lady. Many of the songs are very beautiful, and I have tried to make my arrangements simple and in keeping with the sentiment."

"There is also the opportunity to study the Japanese under more characteristic conditions than in any other place outside Japan. Some of their songs are very interesting, and in ar-



Gertrude Ross, Well-Known American Composer, and Charles Ray, Motion Picture Actor and Producer

ranging a book of Japanese folk-songs I had the good fortune to find a native woman who was able to sing the national songs to an accompaniment on the samisen. I enjoy hunting for these folk melodies, for they are so genuine in their expression."

Miss Ross has accomplished her latest work in conjunction with a new motion picture which had its première in Washington recently. It is Charles Ray's production of "The Courtship of Miles Standish," for which she compiled the orchestral score and composed four of the numbers. Another work which has brought her prominently before the public is her composition of twelve episodes for the "Pilgrimage Play," the American "Passion Play," which has been given nightly in Los Angeles over a period of eight weeks for the last four years. She has been informed by the Board of Directors that her setting

would be incorporated in a permanent edition of the work.

Through her connection with the Los Angeles Philharmonic, Miss Ross has been able to acquire a practical knowledge of the orchestra. For several years she has been engaged to lecture on the orchestral programs. She praises Mr. Rothwell, the conductor, for his kindness in permitting her to attend rehearsals, and says the players have been generous in demonstrating the capacities of their various instruments. Last season her lectures brought out an average attendance of 2000 and proved so valuable that she was engaged to precede the orchestra on its tours and lecture on the programs the day before a concert. This real appreciation for music which the West is gaining is just the sort of background the great composer will require when he arrives, she declares.

HAL CRAIN.

SEEKING WORK FOR TRAINED MUSICIANS

Veterans' Bureau Asks Places for 143 Rehabilitated Ex-Service Men

WASHINGTON, Dec. 29.—The United States Veterans' Bureau has issued a report stating that after Jan. 1, 1924, it will have completed the training of many partly disabled veterans to take positions as band and orchestra musicians, music teachers, organists, pianists, singers, piano tuners, piano manufacturers, talking machine repair men, piano and talking machine salesmen and mechanics in piano factories. These

men, to the number of 143, have received the necessary training under supervision of the Bureau in the various districts of the country, practical instruction having been given them, through arrangements with the Veterans' Bureau, in leading schools and manufacturing establishments.

The Bureau is anxious that the men be placed, and suggests that those having openings for employment communicate with the manager of the district in which they are situated. The Veterans' Bureau says:

"No group of men in our country is more entitled to respectful and sympathetic consideration. These rehabilitated veterans must be absorbed by industry, the professions, trades, agriculture, the arts and sciences. The Government promised all of these men at the beginning of their training period that they would be provided with employment at the completion of their courses of instruction. This must be done, not as a charity and not in a spirit of paternalism. It is a governmental, fraternal, business and patriotic duty to aid in the return of these men in a gainful way into the economic life of the country. This service must be rendered."

Following are the Bureau districts, with the names and addresses of the respective managers to whom communications should be sent: District No. 1 (Maine, New Hampshire, Vermont, Massachusetts, Rhode Island), Dr. E. O. Crossman, Washington-Essex Building, Boston; District No. 2 (New York, Con-

nnecticut, New Jersey), Major W. F. Lent, Grand Central Palace, New York; District No. 3 (Pennsylvania and Delaware), L. C. Vannan, Twentieth and Arch Streets, Philadelphia; District No. 4 (District of Columbia, Maryland, Virginia, West Virginia), Albert E. Haan, Arlington Building, Washington; District No. 5 (Georgia, Florida, North Carolina, South Carolina, Tennessee), M. Bryson, 433 Peachtree Street, Atlanta; District No. 6 (Alabama, Louisiana, Mississippi), Col. Dallas B. Smith, New Hibernia Bank Building, New Orleans; District No. 7 (Indiana, Ohio, Kentucky), William M. Coffin, 408 Pioneer Street, Cincinnati; District No. 8 (Illinois, Michigan, Wisconsin), Charles W. Spofford, 111 North Canal Street, Chicago; District No. 9 (Iowa, Kansas, Missouri, Nebraska), M. E. Head, 6801 Delmar Boulevard, St. Louis; District No. 10 (Minnesota, Montana, North Dakota, South Dakota), Carl Hibbard, Keith-Plaza Building, Minneapolis; District No. 11 (Colorado, New Mexico, Utah, Wyoming), Durbin Van Law, U. S. National Bank Building, Denver; District No. 12 (Arizona, California, Nevada), Major Louis T. Grant, 883 Market Street, San Francisco; District No. 13 (Idaho, Oregon, Washington), Lewis C. Jessep, 1107 Fourth Avenue, Seattle; District No. 14 (Texas, Arkansas, Oklahoma), Sherman C. Kile, 400 Akard Street, Dallas. A. T. M.

MINNEAPOLIS HEARS CHRISTMAS PROGRAM

Choir of Westminster Church Sings Carols at Symphony's Sunday Concert

By H. K. Zuppinger

MINNEAPOLIS, Dec. 29.—With the assistance of the choir of Westminster Church, the Minneapolis Symphony gave a delightful Christmas concert on Sunday, Dec. 23, at the Auditorium. A particularly beautiful performance of Beethoven's "Leonore" Overture, No. 3, was the outstanding feature of the orchestral program, which concluded with another fine performance of the Theme and Variations from Tchaikovsky's Third Suite. Under the leadership of Harry Phillips, director and baritone, and assisted by Clara Williams, soprano; Mrs. Steila Rondesvedt, contralto; Walter Mallory, tenor, and Minnie Wagner, organist, the choir sang with great beauty of tone and clarity and with exquisite finish many Christmas carols, most of which were not at all familiar. Thoroughly imbued with the Christmas spirit, its singing gave rare delight to an appreciative audience.

Plans are nearing completion for Music Week, which will be held in Minneapolis Jan. 10-16. The various musical organizations of the city will all be represented in the activities of the week, which will be made a gay one for Minneapolis and will conclude with a big concert and dance at the Kenwood Armory.

Last week brought the return to Minneapolis of Inez Davis (Chandler) Richter, a former resident of the city, who for several years has been singing principal roles in German opera at Elberfeld, Göttingen and other cities. She was the guest of honor at an informal musical held at the home of Mr. and Mrs. Carlyle Scott.

Grace Kerns, soprano, has returned to New York from a tour that included recitals in Worcester, Mass.; Claremont, N. H.; Springfield, Vt.; Waterville, Me.; Boston, Mass.; Naugatuck and Waterbury, Conn., and Atlantic City.

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Isa Kremer Finds American Lyrics Lack Color and Emotional Appeal



Photo by Lumiere

Isa Kremer, Now in Her Second Season in America, Is Adding to Her Successes as a Singer of Ballads in Many Languages

IT has taken Isa Kremer almost two years to discover what she believes to be the American journalistic viewpoint. A Russian refugee, she is most appreciative of the welcome which she has received here, and has never lost an opportunity to sing the praises of America whenever she has been interviewed in the different cities. The result was always the same, she says—a few lines in the press reporting her kind phrases. But on a recent visit to one of our larger cities things went differently, and she learned a lesson which she promises to remember.

"I reached the city the day before the concert, and, when I was having dinner, a party of young people came into the dining room. I noticed that all the young women were dressed exactly alike. The next morning, when several newspaper representatives came to see me, I was not in my best mood so I told them that while I liked America very much, I thought that the American woman lacked individuality, or at least she did not know how to bring out her

individuality in matters of dress. Then the storm broke! I not only got several columns of publicity and two editorials that night, but it was followed up the next day. After the audience had admired two of my costumes, which were designed by a well-known Russian artist, one of the papers declared that I had the right to say what I said.

But there is a serious side to her criticism which Miss Kremer would have us consider. She declares that the lack of individuality which she finds in the matter of dress is reflected in American music and poetry. "If I do not sing American songs it is not because I do not want to. I have searched through hundreds and hundreds of songs for some which would appeal to me, but with little success. I have come to the conclusion that the composer is not so much to blame as the writer of the lyric. The poems have no color; tell no story and make little or no appeal to the emotions. Read them for yourself. Most of them say that the 'trees are green,' 'the moon shines bright' or that 'the rose is red'—each equally obvious. They have little life or feeling.

"One of the most successful songs

in English which I sing is a Kentucky mountain song, 'Little Sparrow,' arranged by Howard Brockway. It is a simple little song and might not appeal to another, for it has been sung very little, I believe. I saw possibilities in it, for it brought a picture of real life. I seemed to see a woman, perhaps a spinster, seated at her sewing and whimsically wishing she were a little sparrow. My idea may not be correct, but it is at least one version and it tells a story. It has proved one of my best-liked numbers this season, and in many cities I have received letters and telephone calls asking me to settle a wager as to whether or not I really had a needle when I was singing!"

One of the factors which have contributed to Miss Kremer's unusual success is her facility in mastering languages. In the short while that she has been in America she has acquired an admirable command of English, and has an especially good pronunciation. She speaks nearly all the languages of Europe, an accomplishment which has brought her a keen insight into the lives and characteristics of the various peoples and has won her the appellation of "international balladist."

Miss Kremer's second season in America is unusually active. She gave her third New York recital last month and will appear in Brooklyn on Jan. 9. She has already sung twice this season in Montreal and will return in February for an entire program in French. Other cities which she has visited are Winnipeg, Minneapolis, Cleveland, Chicago, Youngstown, Louisville, Cincinnati and Baltimore. She makes her home in Brooklyn, where she bought a house last spring.

HAL CRAIN.

Minnie Tracy Directs Tableaux of Bible Scenes in Cincinnati

CINCINNATI, Dec. 29.—One of the most interesting programs of the Christmas season was one given by the Cincinnati Woman's Club, under the direction of Minnie Tracy, soprano and teacher of singing. The program was devoted to tableaux of famous masterpieces of art depicting the spirit of Christmas, posed to appropriate music. The various numbers were enthusiastically received by a capacity audience, and Miss Tracy was given an ovation at the end of the program. Most of the participants were from her classes. Walter Heermann, who orchestrated many of the musical settings, conducted. Mrs. George Dent Crabb read the prologues preceding the various scenes.

Wooster Oratorio Society Sings Kelley's "Pilgrim's Progress"

WOOSTER, OHIO, Dec. 29.—At its twenty-second anniversary concert, given on Tuesday evening, Dec. 18, the Wooster Oratorio Society, Neill Odell Rowe, conductor, stirred a large audience to great enthusiasm with a brilliantly successful performance of Edgar Stillman Kelley's "Pilgrim's Progress." The soloists were William Phillips, baritone, and Arthur Boardman, tenor, both of Chicago; Esther McDowell, contralto, and Frances Arnold, soprano, of the faculty of the Wooster Conservatory of Music. Gabriel Fenyves and Anna Leiphart, also members of the Conservatory faculty, were the pianist and organist, respectively, taking part in the performance.

NEW ORCHESTRA IN WICHITA

Formed by E. O. Cavanaugh to Give Amateur Players Experience

WICHITA, KAN., Dec. 29.—E. O. Cavanaugh, teacher and musical director of this city, has recently organized an orchestra for the purpose of giving amateur players an opportunity to participate in concerted orchestral work. The organization has grown to such dimensions that the Chamber of Commerce has felt justified in providing a suitable place for rehearsals. Mr. Cavanaugh announces that the orchestra is not in opposition to any other organization in Wichita, but that its purpose is merely to give amateur musicians experience and to furnish a training school that may mean much to the city in the future.

The Dinevor Concert Company, composed of Jeanette Christine, soprano; Gwyllim Jones, baritone; Agnes Pringle, violinist, and Cleo Messner, pianist, appeared before an audience of music-lovers at the First M. E. Church recently under the auspices of the church choir.

T. L. KREBS.

MONTREAL HEARS RISLER

George M. Brewer, Paul Brant and Boris Hambourg Give Chamber Music

MONTREAL, Dec. 29.—Edouard Risler, French pianist, gave a most interesting concert on Sunday, Dec. 16, in the Orpheum Theater before a crowded house which was most enthusiastic. He is a powerful pianist and his interpretations of Beethoven and Liszt were keenly enjoyed. Mr. Risler, although frequently recalled by the fervent applause, gave only two encores: a Chopin Waltz and the "Spinning Song" from the "Flying Dutchman."

George M. Brewer, pianist, and Paul Brant, violinist, have given the second of their very enjoyable series of chamber music concerts, with Boris Hambourg as 'cellist. The program comprised Beethoven's "Kreutzer" Sonata, Saint-Saëns' Concerto for 'cello and Dvorak's "Dumky" Trio. The three numbers were played in a fine style.

FRED. PELLETIER.

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PROGRAM

Sonata, Op. 37.....	I.....	Tschaikowsky
Moderato e risoluto		
Andante non troppo		
Scherzo		
Finale		
Two Etudes	II.....	
One Nocturne		Chopin
One Waltz		
La Campanella.....	III.....	Paganini-Liszt
Blue Danube Waltz.....	IV.....	Strauss-Schulz-Evler
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		Steinway Piano

Many Cities Hear "Messiah" at Christmastide

Oratorio Society of New York Celebrates Jubilee Year with Handel's Oratorio—Walter and Frank Damrosch, Sons of the Founder of the Organization, Share in Conducting the Work—Chicago Apollo Club Gives Annual Performance—Choral Societies in Other States Join in Country-Wide Celebration of Festival

NEW significance was given to the annual performances of "The Messiah" by the Oratorio Society of New York on Dec. 26 and Dec. 29 from the fact that this is the jubilee year of the society, which was founded by Dr. Leopold Damrosch in 1873; and to mark the event, Walter and Frank Damrosch, his sons, were invited to share in the conducting of the performance on Dec. 26. Frank Damrosch led the choir of about 300 voices and the New York Symphony in the first part of the work; Walter Damrosch succeeded him in the conductor's stand after the intermission, and for the last few choruses Albert Stoessel, the present leader of the society, took the baton.

There was a particularly warm greeting for Walter Damrosch, who was manifestly delighted to be with his old society once more, and kissed his hands to the members in acknowledgment of their cordial welcome as he stepped on to the rostrum. The choral singing throughout the concert was exceptionally good, all the massive choruses being delivered with rousing spirit and with artistic finish.

The tenor solos were particularly effective as sung by Arthur Hackett. His reading of the Passion music was inspired by the utmost fervor, and his articulation, phrasing and breath control were admirable. Ethyl Hayden, singing with attractive vocal quality, gained her chief success in "I Know That My Redeemer Liveth," interpreted with an eloquence which made a deep impression. Amy Ellerman sang the contralto solos expressively and Richard

Hale was, like the other members of the quartet, warmly applauded.

The work was repeated on Saturday night with the same soloists, excepting that Edwin Swain substituted at an hour's notice for Mr. Hale, who was ill and unable to appear. Mr. Swain sang his solos with finish and received much applause.

P. J. N.

Chicago Apollo Club

CHICAGO, Dec. 29.—The Apollo Musical Club gave its annual performance of "The Messiah" on Sunday afternoon in Orchestra Hall. Harrison M. Wild conducted and an orchestra drawn from the forces of the Chicago Symphony took part. The chorus sang with breadth and solidity of tone and with such certainty that every word of the text could be distinctly understood through all the masses of tone. The soloists were Edith Bideau Normelli, soprano; Betty Baxter, contralto; Arthur Kraft, tenor, and Edgar Fowlston, baritone. Muriel Mageri Kyle, soprano; Kathryn Meisle, contralto; Arthur Boardman, tenor, and Mr. Fowlston were the soloists when the oratorio was repeated on Monday night. Edgar Nelson was organist at both performances.

F. W.

Los Angeles Oratorio Society

LOS ANGELES, Dec. 29.—Under the baton of John Smallman, the Los Angeles Oratorio Society, assisted by members of the Philharmonic Orchestra, gave an admirable performance of "The Messiah" recently to a capacity audience. The soloists were Marjorie Dodge, soprano; Anna Ruzena Sprotte, contralto; Harold Proctor, tenor, and Fred MacPherson, bass. Dr. Ray Hastings was organist. BRUNO DAVID USSHER.

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Philadelphia Choral Society

PHILADELPHIA, Dec. 31.—The Choral Society gave its annual performance of "The Messiah" at the Academy of Music on Wednesday evening—the twenty-eighth consecutive performance under the leadership of Dr. Henry Gordon Thunder. The chorus was well balanced and sang with all its wonted precision. The society introduced a new soprano, Florence Kinnaird, who has a beautiful voice and a method well suited to oratorio. Ednah Cook Smith, a member of the society, sang admirably "He Will Feed His Flock." Richard Crooks demonstrated that his tenor voice is suited in oratorio as well as in opera, and Fred Patton was effective in the bass solos.

W. R. MURPHY.

Indianapolis, Ind.

Dec. 28.—The new People's Chorus, conducted by Edward B. Birge, sang "The Messiah" at the Cadle Tabernacle on Dec. 19, with Mrs. Everett Johnson, Norma Mueller, George Kadel and Fred Newell Morris as soloists, before an audience estimated at 7000 persons. The chorus was supported by Dorothy Knight-Greene, pianist, and Mrs. William E. Duthie, organist, and an orchestra played the overture and the "Pastoral Symphony." This was the first performance of the oratorio for several seasons.

PAULINE SCHELLSCHMIDT.

Terre Haute, Ind.

Dec. 28.—The State Normal School Chorus of sixty voices, conducted by L. C. Tilson, head of the music department, recently sang "The Messiah" before a capacity audience. The school orchestra of twenty pieces assisted Will Bryant. The soloists included Edwin Munger,

soprano; Miss Whitaere, contralto, and Robert Weston, tenor.

Toledo, Ohio

Dec. 31.—Mary Willing Megley conducted the Toledo Choral Society, now reinforced to more than 300 voices, and an orchestra composed of members of the Detroit Symphony in a fine performance of "The Messiah" at the Coliseum before a capacity audience. Mrs. Raymond L. Durfee, soprano; Mrs. A. Newton Knapp, contralto; Clarence Ball, tenor, and Fred Newell Morris, bass, were the soloists. Twenty boy sopranos from Trinity Choir assisted.

J. H. HARDER.

Fairfield, Iowa

Dec. 29.—Austin Abernathy led the Fairfield Oratorio Society in two performances of "The Messiah" on Dec. 16 before capacity audiences—in the afternoon at Barhyd Chapel and in the evening at the High School Auditorium. It is estimated that nearly 1000 persons were turned away. Ruth Van Etten, Harriet Taylor and Katherine Goff, sopranos; Margaret Lyon and Anna Copeland, contraltos; J. Ferren, tenor, and H. T. Smith and Burton North, bass, sang the solos. An orchestra of seventeen members assisted.

Cedar Falls, Iowa

Dec. 29.—"The Messiah" was sung by a chorus of 150 voices from the five glee clubs of the State Teachers' College at the college auditorium. The soloists were Elizabeth Schmidt, soprano; Olive Barker, contralto; William E. Hays, tenor, and Harold Holst, baritone. George W. Samson was at the pipe organ and Rose Ruegnitz at the piano.

BELLE CALDWELL.

Carthage, Ill.

Dec. 28.—The Carthage Mendelssohn Choir completed its second year with a performance of "The Messiah," under the baton of Eve Simmons-Runyon, at the Presbyterian Church on Dec. 18. Holmes Cowper, tenor, and Kelley Alexander, bass, were visiting artists, and the following local singers were also soloists: Erma Rowe-Hecox, Ruth Burner, Helen Coppin-Snyder and Eunice

[Continued on page 31]

A MASTER VIOLINIST RETURNS

Carl Flesch

IN

Philadelphia, with The Philadelphia Orchestra

No finer rendering (of the Beethoven Concerto) has been given this city since Fritz Kreisler's last local visit, than the one so much enjoyed and applauded yesterday afternoon.—*Inquirer*.

Mr. Flesch is a violinist of great polish and power and poetic beauty. Few equal him in the facility of his bowing, the purity of his intonation or the delicate niceties and exalted climaxes of his mastery of the instrument.—*Evening Bulletin*.

Mr. Flesch has a remarkably beautiful tone and absolute command of every resource of his violin.—*Evening Public Ledger*.

No more beautiful tone issues from the violin than was heard from his instrument.—*Public Ledger*.

New York, with The Philadelphia Orchestra

The Flesch interpretation of the Brahms concerto has won many admirers for its musical breadth, lovely tonal nuances, artistic conception and masterful technical

execution. The very large audience that heard Mr. Flesch last evening listened to an artist of lofty ideas and ripe musicianship, and all the applause they bestowed on him was his just due.—Leonard Liebling, *American*.

Mr. Flesch performed his share of the Brahms concerto admirably.—W. J. Henderson, *Herald*.

Mr. Flesch's playing in the Brahms concerto was marked by masterly technique and an abundant share of feeling for the composition.—*Evening Post*.

His is a mature, thoughtful, even scholarly in a full-blooded sense, gift for making the violin eloquent. It was not a virtuoso performance, it was much more than that.—F. H. Warren, *Evening World*.

Mr. Flesch's playing of the concerto was refreshingly lacking in sentimentality, and had fine breadth and simplicity of style.—Deems Taylor, *World*.

It was because Mr. Flesch, able violinist as he is, seemed so thoroughly to realize the solo part as belonging to a great whole, and the ensemble was so splendidly welded that this was an outstanding performance.—H. C. Colles, *Times*.

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fills Carnegie Hall at his first recital of the season and elicits, as always, enthusiastic reports from the press

He succeeded brilliantly in making the evening a memorable one for a large and demonstrative audience.

New York World, Dec. 5, 1923

He played long and late, performing the feat of making a piano recital a popular entertainment, and he was still playing to a packed house when the theatres had turned out their crowds on Broadway.

New York Times, Dec. 5, 1923

The finer shades of tone color, blended with a full, sweeping legato, combined to bring forth an interpretation to be admired for its musical insight and beauty.

New York Herald, Dec. 5, 1923

He filled Carnegie Hall with the sonorities of the composition, but besides volume of sound he achieved also the full loftiness of spirit in the majestic measures.

New York American, Dec. 5, 1923

There was the individual Levitzki style, the luscious and pearly tone, the skillful phrasing, the wide color range and the infallible technical sureness . . . Visiting pianists come and go, but Mischa Levitzki finds the niche he made for himself secure and spacious.

New York Evening World, Dec. 5, 1923

Charm, authority, vividness of expression are at Levitzki's immediate command. He is more than theoretician, more than pianists' pianist. **He is a pianist of the public.**

New York Evening Sun, Dec. 5, 1923

The beauty of tone that Mr. Levitzki can evoke from the piano, his instinctive musicianship, his sensitive dynamic gradations, the delicious grace of his phrasing were of keen delight to the listener. **It was an evening of genuine piano playing.**

New York Evening Mail, Dec. 5, 1923

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[Continued from page 3]

I do?" And his arm swept about the small apartment overlooking Central Park. "I have no entourage. My house is empty. There are not a million friends following me about wherever I go to tell me how wonderful I am. I have no friends. If I want to, I can tell myself that I am wonderful. I have no secretary, no valet. They are the primary requisites of an opera singer. What do I need a secretary for? So he can make me look important? And a valet . . . so that I should be a valet to him? No, thank you. These prima donna airs do not become me.

"I was trained to be self-reliant. I got it from my father. He was a strong man and firm. I left home when I was fourteen because I thought my will was as important as his. Several years later, when I was singing at the Costanzi in Rome, one of the directors brought him in to see me. And then we forgot about our pride and fell into each other's arms."

Making the Character Real

In his work, Ruffo maintains his creed. He likes rôles that are strong and logical. And when he has achieved an interpretation which satisfies him, he will not change it.

When he was playing in "Edipo Re" in Chicago, the director asked him to play without a beard. Ruffo insisted that the Greeks did not shave. The Romans did, but *Edipo* was not a Roman and all ancients were not alike. The director granted his point, but said, "You will look more handsome without a beard. The public will like it much better." And Ruffo answered him with: "You don't think I think a beard is becoming to me. I'm not trying to fascinate the public; I'm trying to play *Edipo*, and *Edipo* wore a beard."

When he is interested in a part he is insistent about every detail. If he thinks the opera trivial, it doesn't matter. He isn't really absorbed in it.

As *Iago* in "Otello" and as *Hamlet*, he can give himself to his work. "They are operas which have dramatic action. The music and the libretto is co-ordinated. One is inevitably bound up with the other. There is room for characterization and interpretation. In the average conventional opera the acting must be artificial and stilted because the plot is. When you have a real rôle, one that has force and beauty, then you can do something with it. Once in Buenos Aires, Salvini persuaded me to play in Greek tragedy with him. It was a new medium, but it was something real, something fine. I sang a little off-stage first to make myself feel at home. Then I went on. It was an unforgettable experience."

Began as a Tenor

It took years of work and careful observation for Titta Ruffo to place his voice and find his medium. When as Ruffo Titta—he later reversed his name for euphony—he entered the Conservatoire at Rome, he was a tenor. Then they decided he was a bass. Finally he became a baritone, made his débüt in Rome in "Lohengrin," and began a career which has taken him to almost every opera house and city in the world. This year he will make a tour of Central America, the only place he can remember where he has never sung before. His contract at the Metropolitan is not up until the end of January, but Gatti has released him as from the first of the month, so his globe-trotting record can be completed.

Nevertheless, he is a little tired of wandering around the world. He wants to go back to the villa in Rome, where, surrounded by his books and pictures and children, he can live quietly. His son, who is almost fourteen, shall not be famous. He is determined about that. "I teach him," he says, "that money and success mean nothing. He must not look for them. He must look for love and happiness. I am not waiting for my reward in a paradise beyond. I believe it can be found here. If I could I would let my son live in the country, knowing nothing of the world and its ambitions. Then he would be happy. I can't. I educate him in spite of myself. But I also try to make him realize how little you can get with success and money."

The success mania is developed to the

extreme in America, Ruffo says, and it is spreading all over Europe. America is a curious country. It puzzles him. "It is very wonderful for the women. They have comfort and leisure. They have time for art and beauty; they are very lucky. But the American men; they don't live. They just work for nothing, to be rich and famous. And when they are rich and famous, they keep on working to be richer and more famous. Their lives are not balanced. There is no room in them for emotion or aesthetic appreciation."

Perhaps it is that they approach in

no way Titta Ruffo's Renaissance ideal of virility and versatility. He is a big man, full of vitality and spirit and a sense of humor which extends even to himself. He doesn't feel that he quite belongs in this generation of transition. Other people don't. Mussolini? "There is a man who could have lived in the Renaissance. I have a great admiration for him. Not just because I'm an Italian and it's the fashion to worship Mussolini, but because he has the heritage of Caesar and Garibaldi. He knows what he wants and he takes it. He doesn't do it to be successful or famous. He does it because he must, to express himself and Italy. He is self-sufficient. He doesn't give an inch. That is why he is great. There is about him none of the scraping and bowing before success which you find all over the world. He knows that success means nothing. That is why he is successful."

with the National Music Festival Association, continues its regular Wednesday night dinner-music parties with local and visiting artists contributing to each program. The club's membership is steadily climbing until it is now one of the most influential and representative of the many local musical organizations.

FRANK W. BALCH.

Helen Miller of Harrisburg, who won the Eaton vocal scholarship at Peabody Conservatory, Baltimore, this season, as well as scholarships for piano and Italian, was for three years a piano pupil of Bernard Mausert, formerly of Harrisburg and now of Philadelphia. Miss Miller coached with J. Harry Aker last summer.

GRAND RAPIDS, MICH.—A concert was given at Powers Theater recently for the benefit of St. Andrew's Gymnasium by Charlotte Wurzburg, soprano; Nathan Leavitt, violin; A. Hazenberg, bass; Arthur Andersch, piano; Mrs. John Smolenski, contralto; Louis Evans, cello; Herman Gessler, tenor; the Bell String Quartet—Charles Bell, Thelma Anton, Ruth Bell and Charles Plasman, and a double quartet.



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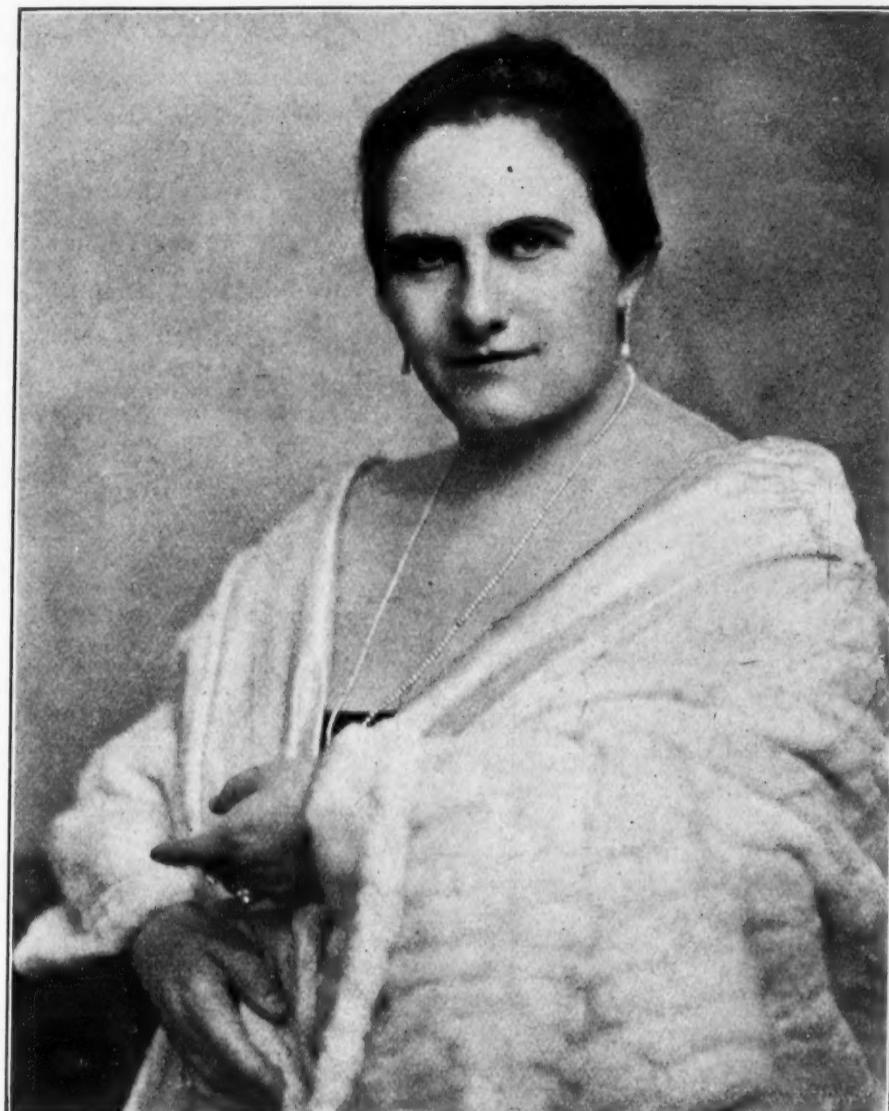
Kaufmann pupils are successfully filling professional engagements in many fields ◊ ◊

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ELENA GERHARDT

The great Lieder singer sings her way into the hearts of music lovers of the great Northwest.



Echoes of her Pacific Coast Tour:

Elena Gerhardt sang her way into the hearts of Tacoma music lovers at the Tacoma Theatre last evening. Six numbers in English gave the singer ample opportunity to display all the beauties of her voice, sung with a purity of tone under absolute control and phrased with a perfect sense of power, and in English diction that rivals, if not surpasses, that of the greater portion of our own native singers.—*Tacoma (Wash.) Ledger*, Dec. 8, 1923.

The appeal of her richly endowed art is well nigh universal. She is an interpretative singer—a matchless one—but it seems a natural gift and not a studied effect. Her voice has a glowing warmth and richness that comes only from one in whom the gamut of human emotions is a natural quality. Her art is in finding and revealing the full beauty of each simple song, its meaning as well as its form, and imparting it so perfectly that her audience feels it as she does. *She is without question the greatest lieder singer Seattle has ever heard.*—*Seattle (Wash.) Times*, Dec. 11, 1923.

Hers is a voice exquisitely poised and beautiful in every phase of range and mood. "Die Ehre Gottes Aus der Natur" was a glorious song, gloriously sung. The pure splendor of Mme. Gerhardt's voice came out in this beyond almost any other, *and her notes rang out like golden trumpets.*—*Portland (Ore.) Oregonian*, Dec. 13, 1923.

She has learned everything a singer should know, and then forgets it magnificently in her interpretations. Her group of English songs were given with the clearest of enunciation, and she gave them all the dramatic value she expressed in her German songs. Her recital was a pageant of moods, a procession of dramas interpreted with the facility of a great artist. *Her audience, which filled the house, appreciated every mood.* They encored her with much demonstrativeness.—*Spokane (Wash.) Spokesman-Review*, Dec. 16, 1923.

Second New York recital in Aeolian Hall—Feb. 3, 1924
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GREETS LOCAL COMPOSERS

Grand Rapids Also Hears Visiting Artists in Recitals

GRAND RAPIDS, MICH., Dec. 29.—Music entirely by Grand Rapids composers—save for a few arrangements also made by local composers—constituted the program of the Schubert Club's semi-annual concert, given at Powers Theater on Dec. 18. Among the local composers represented were Roderick White, who appeared as solo violinist; J. Francis Campbell, who conducted the male chorus; May Strong, Maria Lund Royce, Mrs. C. A. Donaldson, James H. Shepard and Ferdinand Warner, who, with Harold Tower, was accompanist. William J. Fenton, tenor, and Grace Dudley Fenton, soprano, were soloists.

Claudia Muzio, soprano; Cyrena Van Gordon, contralto, and Charles Marshall, tenor, gave a highly enjoyable concert under auspices of the Mary Free Bed Guild in the Regent Theater on Dec. 14, before a capacity audience.

The Teachers' Chorus of 100 singers, which appears publicly only once each year, gave an admirable concert of Christmas music on Dec. 16, with John W. Beattie conducting, Nellie Goss at the organ, Marian Struick as soprano soloist and Elsa Hoertz, harp, and Karl Wecker, violin, conductor of the Grand Rapids Symphony, assisting.

Roland Hayes, Negro tenor, was well received in a recital in St. Cecilia Auditorium on Dec. 10, under auspices of the churches of his own race in Grand Rapids.

Mrs. Edward A. MacDowell gave a piano recital of her husband's compositions on Dec. 17 in the Pantlind Hotel ballroom, under auspices of the Women's University Club. On Dec. 15 Mrs. MacDowell was guest at luncheon of eighty Grand Rapids women, supporters of the endowment campaign for the Peterboro Colony.

V. H. HENDERSON.

Carl Flesch, violinist, will play in Philadelphia on Jan. 13, in Washington on Jan. 14, and in Baltimore on Jan. 18. A feature of his programs will be Korngold's "Much Ado About Nothing" Suite. Waldemar Liachowsky will be at the piano.

Samoiloff Takes Turn on Bridle Path



Lazar S. Samoiloff, Teacher of Singing, and His Daughter, Zepha

A FAMILIAR figure on the bridle paths of New York parks is Lazar S. Samoiloff, prominent singing teacher. Mr. Samoiloff is a devotee of horseback-riding and is often accompanied by his thirteen-year-old daughter, Zepha. He credits his robust health and his ability

to withstand the strain of his heavy teaching schedule to this form of exercise. Among the prominent singers working with Mr. Samoiloff this season is Claire Dux, soprano, who is meeting with unusual success in concert and as guest artist with the Chicago Civic Opera Company.

CLEVELAND.—The Faculty String Quartet of the Cleveland Institute of Music recently gave the second in its series of concerts at the Cleveland Museum of Art, in the course of which it plans to play all of Beethoven's string quartets. Two quartets from his Opus 18 were performed at this concert.

Before he rejoins the Metropolitan Opera Company on Jan. 28, Edward Johnson, tenor, will make a trans-Canadian tour, giving concerts in Winnipeg, Regina, Edmonton, Calgary and Saskatoon. On his way East he will sing in Portland, Seattle, Salt Lake City, Denver and Boulder.

PHOENIX HEARS ORATORIO

Musicians' Club Gives Concert—Dupré and Arthur Rubinstein in Recitals

PHOENIX, ARIZ., Dec. 29.—The Musicians' Club gave an oratorio program Dec. 17 at the Woman's Club, Mrs. Charles R. Sterling, chairman. An interesting feature of the evening was the Saint-Saëns "Christmas Oratorio," sung by the Trinity Soloists, accompanied by their director, Arthur J. Smith. The personnel of the quintet was Glenna Long and Alice Norton, sopranos; Mrs. W. R. Battin, contralto; L. R. Lehigh, tenor, and D. R. Van Petten, bass. Others appearing on the program were Louise Wood, Islay Rogers, Mrs. Lucille Asher Clock, Mrs. Henderson Stockton, Mrs. Charles Sterling, Mrs. W. B. Barr, Mrs. Thomas Prescott and Mrs. Blanche Port Runyon.

Marcel Dupré, organist, and Arthur Rubinstein, pianist, gave delightful concerts on successive evenings, Dec. 12 and 13, to large and appreciative audiences. The former played a return engagement at St. Mary's Church under the local management of Roger Lyon. His program was of serious import, closing with an improvised symphony on themes handed in by local musicians. Mr. Rubinstein, under the auspices of the Musicians' Club, appeared at the High School Auditorium and was enthusiastically received. Especially enjoyable were his interpretations of works of the ultra-modern school.

HELENA M. REDEWILL.

Bellingham Has New Music Newspaper

A new publication, *Music News*, devoted to music, art, and the drama, has recently made its appearance in Bellingham, Wash. The proprietors are Mr. and Mrs. William Gardiner of Bellingham. The latest issue of *Music News*, which comes out twice a month, contains interesting reports of concerts, studio musicals and general items of interest to musicians in the Northwest.

Adele Rankin, soprano, was the soloist at a recent banquet tendered to Senator Copeland at the Waldorf-Astoria, New York. She fulfilled engagements in Irvington, N. J., and in Jersey City dur-

" . . . Conducted with a spirit which proved that he had all Grimm's tales by heart and at the end of his baton."

New York World, Dec. 27, 1923

WESTON GALES

Conductor Wagnerian Opera Company
(HÄNSEL and GRETEL)

Milwaukee Performance Nov. 17, 1923

"Another conductor, new to us, Weston Gales, but well known in Detroit, wielded a most trenchant and sympathetic baton, bringing out the fascinating rhythms, and achieving a distinct success for himself and the orchestra."—Milwaukee Sentinel, Nov. 18, 1923.

"Weston Gales, former conductor of the Detroit orchestra, directed and kept things moving merrily."—Milwaukee Telegram, Nov. 18, 1923.

"The fine, big orchestra played with graceful delicacy under the leadership of Weston Gales, a very skillful and inspiring conductor."—Milwaukee Sonntags Post, Nov. 18, 1923.

New York Performance Dec. 26, 1923

" . . . The performance under the baton of Weston Gales had a very agreeable freshness and vigor."—New York Tribune, Dec. 27, 1923.

" . . . Weston Gales conducted, maintaining throughout a good balance between singers and instrumentalists. It was delightful to witness a worthy performance of a charming opera."—New York American, Dec. 27, 1923.

Address, care of STATE SYMPHONY ORCHESTRA,

Carnegie Hall, New York City

GRAINGER

IN NEW YORK

GRAINGER GIVES RECITAL

Returns After Year's Absence and Proves Mastery and Well-Known Tawny Locks Unchanged, Brilliantly Expressive

"It was a straightforward performance, expressive, but not sentimentalized. For the finale Grainger had a rhythmic swing, and throughout the clearness and finish of his playing was something much to be enjoyed; he did not hammer his keys, achieving his results with apparent ease and an absence of effort."—New York "Tribune," Dec. 6th, 1923

Grainger's Individuality

"One of the largest audiences of the season effusively greeted Grainger in Carnegie Hall last night, listened to his playing with rapt attention, and followed it up with demonstrative applause. Chopin was represented by his B Minor sonata. Seldom have I heard its extraordinary wealth of musical thought, imagination, and poetry so lucidly revealed and so entrancingly proclaimed. It was a memorable achievement; I shall never forget the exquisite tenderness of the cantilena in this movement, the subtle accents in the harmonic parts. Perhaps no other pianist has ever so individualized his fingers as Grainger has."—New York "Post," Dec. 6th, 1923

Pianist Warmly Welcomed at Carnegie Hall

"It is hardly necessary to say that he was greeted by a large audience. Mr. Grainger's playing delighted his hearers. He was able throughout to bring to his readings the rare gift of a personality rich in delightful freshness of spirit, a glittering technical power and a brilliant yet poetic style. His delivery of the Chopin sonata was finely modeled in plan and exquisitely wrought in detail. At the close he was repeatedly recalled to the stage."—New York "Herald," Dec. 6th, 1923

Grainger Welcomed

"Was greeted by a crowded house last evening in Carnegie Hall, on his return after a year's absence. It was the little lively pieces, with others of Bach and Scarlatti, that charmed and held them until lights were turned out in the hall. Before the crowd would go the pianist had to give four more compositions of his own including 'Spoon River,' 'Sailor's Sea Chanty,' 'Irish Tune from County Derry' and 'Molly on the Shore.'"—New York "Times," Dec. 6th, 1923

"In the evening as many people as could fill Carnegie Hall wended their way thither to hear Grainger. He is as accurate as an academician, as expository as a professor, as controlled as an aviator, as crisp as new toast and as hard to criticize as Euclid."—"Sun and Globe," Dec. 6th, 1923



Photo by Morse, N. Y.

IN BOSTON

ANSWERING ARDORS

Grainger to a Stirred Audience—The Pianist in Free Flood of Fervid Powers—Bach and Scarlatti, Delius and Chopin, All with High Flavor of Himself

"Grainger, playing the piano, is great fun. Whatever the piece, he plays it as though for the while it were the only thing in the world that mattered with him or should matter with the audience. As Grainger plays in his own way, so by his own lights he shapes his program. Grainger loves brilliance; but he also has a heart. Ardently music upsprings within him. Freshly he feels; unafraid he plays."—"Transcript," Boston, Dec. 9th, 1923

"To a large, interesting and very enthusiastic audience, Grainger played a program of recognized classics. He coursed through Bach and Scarlatti with a simplicity delightful to hear. Schumann's Symphonic Studies which he really made to live and which he ended triumphantly with a sonorous climactic theme played with a fortissimo that was brilliant."—"Globe," Boston, December 9th, 1923.

"When Grainger first played in Boston, he was far more interesting as a personality than as a pianist. Now the contrary is true, for it is difficult to conceive of an artist who sinks his own personality more completely in the music than did Mr. Grainger on Saturday. But if that striking and original personality which formerly distinguished Percy Grainger from all contemporary pianists, and which was faithfully mirrored in his playing, is gone, he now discloses a musical nature far deeper and broader than his earlier years seemed to prophesy. He still possesses the same command of the keyboard, the same tonal variety, the same original conception of the art of piano playing, but these qualities are now applied to the music in hand with greater insight. Thus on Saturday Grainger the pianist was completely overshadowed by Grainger the musician, a musician who has penetrated beneath the surface of music, and who is now in a way to show us those real beauties which commonly lie hidden from ordinary perceptions."—"Christian Science Monitor," Boston, Dec. 10th, 1923

1924-1925 Tour Opens on Pacific Coast in October

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PIETRO MASCAGNI, composer of Cavalleria Rusticana, etc.

"The performance of a little Rossini Opera by this Roman Theatre made the greatest impression on me that I have ever had in my artistic life."

FERRUCCIO BUSONI, the famous pianist.

"Set between the dream and the artistic reality, the puppet can be perfect, when guided by a soul."

ELEANORA DUSE.

"This little theatre is the only one to which a man of imaginative mind can go without fear of being disillusioned."

GIOVANNI PAPINI, author of the Life of Christ.

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New York

WEEKLY SURVEY OF EUROPE'S MUSIC

Paris Celebrates Centenary of Reyer

PARIS, Dec. 22.—The revival of Ernest Reyer's "Sigurd" at the Opera, in honor of the centenary of the composer's birth on Dec. 1, was a brilliant and interesting affair. The great theater was packed from floor to ceiling and many notables, including the President of the Republic, were in the audience. At the end of the third act the curtain was raised, disclosing a bust of Reyer on a pedestal in the center of the stage, the entire company in costume grouped around it.

Rose Caron, who created the rôle of Brünnhilde at the world-première of the opera in Brussels in 1884 and later at its first Paris performance, placed a golden palm at the base of the bust. Mme. Caron was received with tumultuous applause and after the performance was received by President Millerand in his box.

The performance of the opera, conducted by Mr. Ruhlmann, was excellent in every way. The leading rôles were assumed by Messrs. Franz, Rouard and Delmas as Sigurd, Gunther and Hagen respectively, and Mmes. Jeanne Bourdon as Brünnhilde, Marise Beaujouan as Hilda and Yvonne Courtois as Uta.

Contrary to the general opinion, Reyer was in no way influenced by Wagner in the composition of "Sigurd." The libretto, by duLocle and Blau, was in his hands two years before the publication of Wagner's poem on the Siegfried Legend, and the opera was completed before Reyer had heard any of the Wagner music-dramas, although its first performance was not until 1884 in Brussels.

The Russian composer, Liapounoff, now in Paris, gave an interesting concert of his own works recently. The Sextet for Strings and Piano was well played by the Quatuor Chailley, Mr. Juste and the composer at the piano. The work itself is somewhat prolix, but clearly conceived in the classical style. "Carillon" proved to be a rather good piano piece, and some very beautiful songs were well sung by Mr. Alexandrovitch. The program closed with an arrangement for two pianos of the finale of a symphony, played by the composer and Mr. Dumesnil.

Edmond Clément, with Georges Danzelot at the piano, gave a fine recital at the Théâtre des Champs-Elysées. Throughout the entire program Mr. Clément's voice was of a delightful purity and his diction extraordinarily fine.

Some works of more than ordinary interest were heard at a concert of Roumanian music, most of which was devoted largely to the compositions of Mr. Simonis, whose Largo disclosed a fertile melodic imagination. A Scherzo by Dimitrie Cuclin, a composer who is now in the United States, was well received. It has extraordinary rhythmic vigor and an unusual atmosphere.

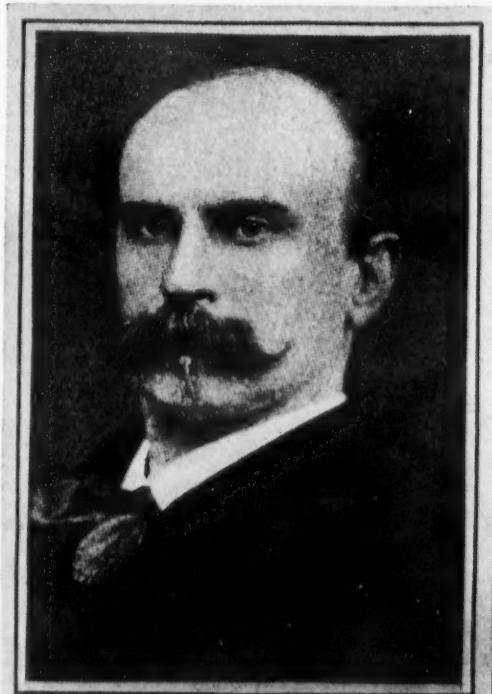
An original recital of sonatas for violin and piano was given by Mr. Parent at the Salon d'Automne. Fifteen young violinists, seated in a row, played Vincent d'Indy's Sonata, with Miss Dron at the piano. Miss Dallière and Miss Piédelière played in excellent style a Sonata by the latter.

The Cossacks of Kouban, a male chorus of thirty voices under the baton of Sergei Sokoloff, gave a really remarkable concert recently. This chorus, with a range from B Flat Contra in the basses to D above High C in the sopranos, sang with remarkable precision and excellent shading.

Sponsored by the *Revue Musicale*, a program of pieces by Malipiero and Tansman achieved a considerable success. Of the works by the Italian composer, "Stornelli e Ballate" was most enjoyed. Mr. Tansman's Quartet was also of decided interest and received much applause.

Paul Le Flem, whose works have not received the recognition they deserve, owing largely to the retiring disposition of their composer, created an excellent impression with his "Crépuscule d'Armor," a work for chorus and orchestra, which he conducted recently with the Paris Orchestra.

The baritone, Rousseau, this year's first prize winner at the Conservatoire,



Louis Etienne Ernest Reyer

recently made his début as Schaunard in "Bohème," creating a favorable impression. The American tenor, William Martin, was to have been heard for the first time as Rodolphe in the same performance, but was prevented from appearing by indisposition.

Seven Thousand Seats Available for Bayreuth Festival

BAYREUTH, Dec. 20.—It is stated locally that the guarantee for the 1924 Bayreuth Festival depends upon the proceeds of Siegfried Wagner's American tour, which is scheduled to open next month. The German Festival Fund subscription list was closed, after 5210 patrons' pledges had been secured. The majority of these patrons have already taken the reservations for the festival to which they are entitled. It is reported that something less than 7000 seats are now available for the total number of performances of the series. Applications for admissions by non-patrons, it has been announced, will be given attention by the festival authorities after Feb. 1.

Americans Back Christmas Festival at Berlin Opera

BERLIN, Dec. 25.—Under the auspices of Mrs. Alanson B. Houghton, wife of the American Ambassador to Germany, assisted by Frau Ebert, wife of the German President, and various Americans prominent in the diplomatic and social world of Berlin, 1000 boys and girls were entertained at the State Opera on the afternoon of Dec. 24 at a performance of "Hänsel und Gretel," after which a giant Christmas tree, with presents and baskets of food and provisions for all, was disclosed in one of the salons. The food packages were all sent from America, and subscriptions of money were also received from all parts of the United States.

MANCHESTER, Dec. 20.—Arthur Shattuck, American pianist, made his first appearance here recently in Houldsworth Hall, creating a fine impression in a program which included works by Bach, Beethoven, Hahn, Debussy and other modern composers.

MILAN, Dec. 21.—Gianina Russ, who was a member of Oscar Hammerstein's Manhattan Opera Company, appeared here recently in a Beethoven program directed by Carlo Gatti, singing Leonora's aria from "Fidelio."

MALINES, Dec. 22.—A carillon concert was given recently on the bells of the Cathedral of St. Rambaud by Jef Denyn. The carillon, which is one of the oldest and largest in Europe, consists of forty-four bells.

HAMBURG, Dec. 22.—An evening of compositions by Hamburg composers recently proved of interest, as given by Edith Weiss-Mann, pianist; Fritz

Nitzsche, tenor; S. Wolf, violinist, and Adolf Secker, pianist. Chief among the works heard were Theodor Kaufmann's "I Dreamed of a King's Child," Max Krohn's "Friendly Vision," Siegfried Scheffler's "Songs After Hafiz," and a series of atonal songs with violin accompaniments by Edward Moritz.

Rozycki's "Maitre Twardowski" Has Première in Warsaw

WARSAW, Dec. 10.—A new Polish work, "Maitre Twardowski," both the libretto and music of which are by M. L. Rozycki, was recently given its world-première at the Opera here. The story, a piece of Polish folk-lore, is the familiar Faust legend of the alchemist who sells his soul to the devil, though there are certain variations. The bargain in this case is made because Twardowski is harassed by creditors, annoyed by his wife and wearied by his ineffectual search for the philosopher's stone. The ending of the story is also original. After the usual travels and viewing of the kingdoms of the earth just as Satan is about to claim his prey, Twardowski hears the Christmas bells ringing, and, thinking of his childhood, sings a carol which frightens Satan away. He is punished, however, by being hanged from one of the horns of the moon until the day of judgment as a horrible example to other sinners. The music, characteristically Polish, is very beautiful in certain passages, and its interpretation was admirable. The principal rôles were assumed by Zajlich as Satan and Mr. Tokarski as Twardowski. A ballet of 300 dancers was one of the features of the performance.

Kathleen Parlow Applauded in Berlin

BERLIN, Dec. 20.—Among recent recitalists, Kathleen Parlow, violinist, aroused great admiration in several programs. She was heard first in a recital including Strauss' Sonata in E Flat, with Wilhelm Scholz at the piano. Her cantilena playing and finger technic impressed especially in Vieuxtemps' Concerto in D Minor. Mme. Parlow gave a second concert, assisted by the Philharmonic under Ernst Wendel, in the Beethoven Hall, in which she played the Brahms and Tchaikovsky Concertos finely. Artur Schnabel was the soloist at the fourth concert of the Philharmonic subscription series, under Furtwängler's leadership. He played Mozart's D Minor Concerto, succeeding particularly well in the middle section. A quasi-novelty at this concert was the Overture to Cimarosa's "Matrimonio Segreto." The chorus of the Hochschule gave Beethoven's "Missa Solemnis" under Siegfried Ochs' leadership, accompanied by the Berlin Symphony and the organist, Fritz Kleiner.

COLOGNE, Dec. 21.—The first performance of a new work, "Six Silhouettes for Orchestra," by Hermann Hans Wetzler, well known for his Overture to "As You Like It," was given recently in the third of a series of concerts conducted here by Hermann Abendroth. A wide popularity has been predicted for the composition, which aims to portray "not types from the world of phenomena, but spiritual forms from the soul life."

THE HAGUE, Dec. 22.—A concert of music by Ravel was given here recently under the auspices of Willem Mengelberg by Victor Brault, baritone; Léopold Morin, pianist; Messrs. Best and Prins, flautists; Messrs. Wit and Walter, clarinetists; the Hague String Quartet and Mme. Rosa Spier, harpist.

RIGA, Dec. 15.—The first concert exclusively of French music ever heard here was given recently by the orchestra of the National Opera, under the conductorship of Vincent d'Indy, who played works by Debussy, Chausson, Dukas, Ravel and himself.

ROTTERDAM, Dec. 20.—The seventy-fifth birthday anniversary of the Dutch composer, T. B. Verheig, was celebrated with a performance of his opera, "Imilda." The principal rôles were sung by Gabriele Englerth of the Munich State Opera and Jacques Urlus, tenor, formerly of the Metropolitan, New York.

New Sabata Work Acclaimed in Rome

ROME, Dec. 20.—The first symphony concert of the season at the Augusteo was given recently under the conductorship of Victor De Sabata. Interest centered in the performance of Mr. De Sabata's orchestral work, "Notte di Platon" suggested by Schuré's "Les Grands Initiés." The poem deals with the philosopher, Plato, who, convinced of the wisdom of the doctrines of Socrates, decides to forego forever the pleasures of the flesh in favor of those of the spirit. He invites his friends to a banquet which degenerates into an orgy during which he makes his intention known to his guests. These deride him and endeavor to persuade him to alter his decision. At his refusal, the guests leave him and he finishes the night in calm contemplation of the stars and the coming of the dawn.

Mr. De Sabata's music created a tremendous sensation. It is cast somewhat in the style of Strauss, but is in no sense an imitation. The music of the orgy followed by that of the rebirth of Plato into the world of the spirit is masterly in every way. The composer-conductor received overwhelming and spontaneous applause at the close of the number.

Ottorino Respighi has been elected to the post of director of the Liceo di Santa Cecilia left vacant by the resignation of Enrico Bossi. Mr. Respighi's election was by unanimous vote of the committee. He will enter upon his new duties immediately.

Erich Korngold presented a program of his own works at the Augusteo which created a very deep impression upon the Roman public. The young Viennese created a fine impression both as composer and conductor and his Overture, "Sursum Corda," was especially well received. It seemed almost incredible that the Sinfonietta could have been composed by a boy of fifteen. After the "Much Ado About Nothing" Suite, the program ended with excerpts from "The Dead City."

"The Siren," a new light opera by Oscar Strauss, has been produced with great success at the Costanzi by the Mondiale company. The work was admirably interpreted by Mmes. Altieri and Corsini and Messrs. Carelli and Bianchi.

A delightful concert of old Italian madrigals and similar pieces was given recently at the Santa Cecilia by the Società Corale Varesina, under the baton of Romeo Bartoli. Much of the music has been brought to light by Mr. Bartoli in his researches. The best of the pieces was "Festino on Shrove Thursday" by Adriano Banchieri. Ingogni's "Tenebrae Factæ Sunt" and the madrigal, "Ecco Mormorar l'Onda," were both delightful and exceptionally well sung.

The fund for the purchase and restoration of the birthplace of Vincenzo Bellini has reached the total of about 18,000 lire, of which more than 3000 lire has been subscribed in the United States.

VIENNA, Dec. 18.—In spite of an announcement that Mattia Battistini would retire from public life after a concert in Stockholm during the fall, he recently sang in a performance of "Traviata" here before a crowded house. Weingartner conducted. Mr. Battistini will appear in a brief series of performances.

LONDON, Dec. 22.—Rumor is abroad of a season of opera at Covent Garden during the coming spring. It is said that the State Opera from Vienna will be heard, with Richard Strauss conducting, and there is a possibility of the Royal Opera from Stockholm as well.

PARIS, Dec. 22.—Pilar Morin is in Paris at present doing some special teaching. On the completion of this she will go to Italy for a short stay before returning to New York early in the New Year.

PARIS, Dec. 22.—Marthe Chenal, soprano of the Opéra, who recently underwent a slight operation, is recovering rapidly and will shortly be heard again in her customary rôles.

Country-Wide Approval of the Press and Public

[Criticisms all from Oct., Nov., Dec., 1923]

SOLD-OUT HOUSE HEARS CASE IN INTERESTING RECITAL. —Headline in Kansas City (Mo.) Times.
ANNA CASE SINGS WITH HIGH ART. Capacity House Greets American Soprano.—Headline in Kansas City (Mo.) Journal. Further from this paper: "Her work is art in the highest sense of the term. Technical difficulties do not seem to exist for her and the nuance of expression and tonal volume is achieved with infallible surety. She makes her appeal to the audience through an interpretative art of surpassing simplicity and beauty. She sings her high notes without effort and an almost perfect breath control allows her sustained tones an evenness that never sounds forced."

ANNA CASE DELIGHTS DENVER AUDIENCE WITH BRILLIANT PROGRAM. Soprano Demonstrates Exquisite Artistry.—Headline in Denver (Colo.) Rocky Mountain News.

"Her concert was a most pleasing and artistic affair. As much through her personality and her lovely appearance as her sweet pure voice this lyric soprano won her way into the approval of the audience."—Denver (Colo.) Post.

"Miss Case is undoubtedly the finest and most finished musician who has ever appeared in Casper."—Casper (Wyo.) Herald.

"ANNA CASE BRINGS NEW ARTISTRY. Style of Singing and Manner Both Reflect Advance in Her Attainments."—Headlines in Los Angeles Times. "That vibrant and regal American singer, Anna Case, whose artistry is an example of the highest type among native-born singers, last night appeared before a large audience at Philharmonic Auditorium. She completely captivated her hearers with her graceful presence and her superb singing. Both in manner and style of presentation she achieved a greater dignity than on any previous occasion."

"Anna Case's recital was one of the most satisfactory of the season, etc."—Los Angeles Examiner.

"ANNA CASE, FAVORITE OF DES MOINES, IN ANOTHER TRIUMPH."—Headline in Des Moines Tribune. "Anna Case, Des Moines' favorite singer, scored the triumph local music lovers have come to expect of her in recital. The concert was her seventh local appearance."

"GLORIOUS ANNA CASE SCORES TRIUMPH."—Headline in Astoria (Ore.) Budget. "Her program was literally a feast of song for the large audience which packed the auditorium and the appreciation mounted in its enthusiasm until it reached the proportions of an ovation."

"Where Anna Case surpassed all other artists we have ever heard is in her surprisingly clear enunciation. Many of her songs were sung in English and every word was easily distinguishable. Perhaps if there were more singers who could articulate as Miss Case does, there might be less objection to English as a language of songs."—Fargo (No. Dak.) Tribune.

"The impression seems to be general that no concert ever given by the Apollo Club was so successful as this last one, and, if so, the largest measure of credit is due to your own good self, etc."—Extract of letter to Miss Case from S. G. Lathrop, secretary Board of Directors, Apollo Club, Portland, Ore.

"Every song that came from her lips was as perfectly expressed dramatically as musically . . . She presented a delightful program and was especially lovely in religious songs which displayed the ample volume of her tones, especially golden in the middle range."—Madison (Wis.) State Journal.

"All the lavish praise that has been given to Miss Case everywhere is well merited. Her glorious voice is particularly rich in upper and middle registers and she has an exceptionally winning and gracious personality."—Cedar Falls (Ia.) Record.

"Miss Case sang in glorious voice, clear, flexible and with dramatic appeal. The entire program was so beautifully given that it would be difficult to dwell and describe each number."—Butte (Mont.) Anaconda Standard.

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ANNA CASE

"America's Favorite Concert Soprano"
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LINCOLN HEARS JOHN HEATH

High School Symphony and A Cappella Chorus in Sunday Concerts

LINCOLN, NEB., Dec. 29.—John Heath, a former Lincoln student and musician, now co-director with Mme. Leschetizky of her studios in Paris, gave a piano recital at the Temple Theater on the evening of Dec. 18, the proceeds being donated to the City Hospital. His program presented compositions by Liszt, Chopin and Schumann, and a delightful group of modern numbers. Mr. Heath was well received and played in a scholarly manner.

The final concert in the Sunday Vesper Series for the year 1923 was given at the High School Auditorium on Sunday afternoon, Dec. 16, by the High School Symphony, Charles B. Righter, Jr., conductor, assisted by August Molzer, violin soloist. The orchestra played

with verve and discernment Schubert's "Unfinished" Symphony and short numbers by Boccherini, Mozart, Moszkowski and Wagner.

The A Cappella Chorus of the University School of Music, John M. Roseborough, conductor, sang a vesper service at the First Presbyterian Church Sunday afternoon, Dec. 16. Homer Compton, Helen Turley and Hazel Ritchey were chorus soloists. The chorus sang from memory throughout the program, with good ensemble, clear diction and without a single deviation from pitch.

H. G. KINSELLA.

Barozzi to Give Second Recital

Socrate Barozzi, violinist, who made his American débüt in the Town Hall on Nov. 19, will give a second New York recital in the same hall on Jan. 10. With Bernard Wagenaar at the piano, he will play Handel's Sonata in D, a Paganini Caprice, two numbers by Wieniawski and works by Bach, Mozart-Kreisler, Valdez, Chopin and others.

**"HELEN TESCHNER TAS**

Violinist

Shares Honors with Concert Organization

Pittsburgh Sun

"A highly gifted woman," wrote the *Sun's* reviewer. "Her tone is always rich and no matter how large it is, she never forces it."

The critic of the *Chronicle-Telegraph* found her "a violinist of great skill," her rendition "warm and mellow and highly appreciated by the audience."

Aloysius Coll of the *Gazette-Times* commented upon "a most agreeable play of thrush-like mellowness, the music that comes not from the thin neck of a fiddle, but down in its breast, its heart."

Harvey Gaul of the *Post* designated her tone as "fine, sure, sweet," her technic "ample," her bowing "admirable."

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Soloist with the Detroit Symphony Orchestra, Pittsburgh, November 23rd and 24th.

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MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th Street, New York City. Los Angeles, Calif., Jan. 16, 1923

MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.

ALLIE E. BARCUS, 1006 College Ave., Fort Worth, Texas.

ELLIZETTE REED BARLOW, 48 George Street, New Bern, N. C.; New Bern, June 2, 1924; Asheville, N. C., July 14, 1924.

ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio; Normal Class, July, 1924.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.; Normal Class, February 1.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Dayton, Ohio, January; Miami, Fla., February.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.

IDA GARDNER, 15 West Fifth St., Tulsa, Okla.

CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.

GLADYS MARSALIS GLENN, Box 1188, Amarillo, Texas, July 28, 1924.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

Information and Booklet Upon Request

Individuality Is the Rarest Gift in a Pupil, Declares Heniot Levy

CHICAGO, Dec. 22.—"It is a common accusation that teachers influence the individuality of their pupils, yet as a matter of fact there are very few persons, either pupils or teachers, who possess the rare gift of individuality."

Thus Heniot Levy, pianist, teacher, composer and associate director of the American Conservatory of Music.

"The possession of a distinct individuality," says Mr. Levy, "at once stamps a person as a genius. Yet how many geniuses do we find in the world? The majority of persons who take up the study of piano playing are of course not geniuses, but ordinary human beings with perhaps a great deal of talent, or perhaps only a little. The teacher must form their imagination, step by step. If the pupil's gifts are as prominent as the teacher's impressions of them, then the pupil, when developed into maturity, will climb farther independently, and will not become a mere imitator of his master."

"Those pianistic giants whose individuality we so much admire today were once pupils. They progressed by a natural process of self-development, based on the healthy foundation which they received in their early training.

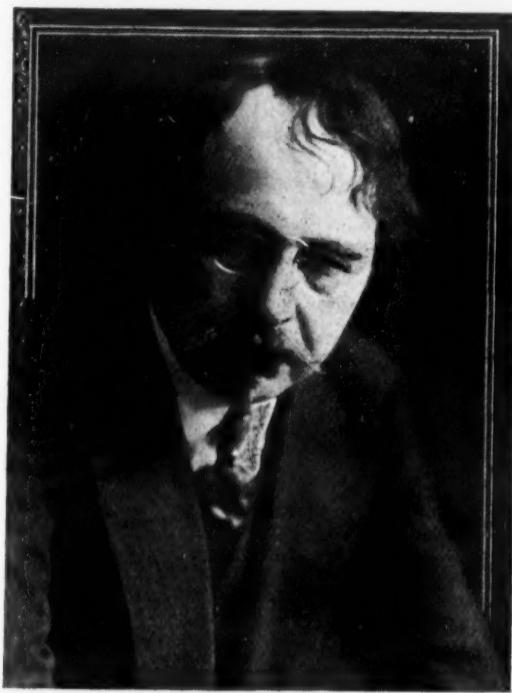
"Individuality is the most prominent mark which we demand from our artists, and yet how unjustly severe we are in censuring those who dare to express themselves against the traditional reading. It is not often a mere sensational desire to be different that leads to a new interpretation, but it is usually done by the subconscious workings of the player's mind. It would be most interesting to analyze the subjectivity of the various artists, and I think that in most cases one would find that such variations from accepted readings are more subconscious than conscious.

"Of course we should not applaud players who lack style, but on the other hand it is the merest pedantry to refuse to accept an interpretation just because it differs from the interpretation to which we are accustomed.

Son Born to Mr. and Mrs. Sokoloff

CLEVELAND, Dec. 29.—Nikolai Sokoloff, conductor of the Cleveland Orchestra, and Mrs. Sokoloff are receiving congratulations on the birth of a son on Dec. 27. The child, who is the third son, will be named Nikolai, after his father.

PORTLAND, ORE., Dec. 20.—At the City Concert on Dec. 11, Rose Coursen Reed presented the Treble Clef Club and four soloists, Rose Friedle Giannelli, Lola Kernan, Vera Seelye Williams and Marguerite Carney. The accompanists were Edgar Coursen and Florence Youney. Lucien Becker played organ pieces.



Heniot Levy, Pianist and Composer, Associate Director of American Conservatory, Chicago

"No, a master pianist, by thoroughly impressing his own style and interpretative conception upon the mind of a pupil, is not making of the pupil an imitator. He is building up the pupil's imagination, and establishing the ground-work of the pupil's own individuality. Technic, after all, is the medium through which individuality must express itself.

"If the pupil has no individuality, he will never be more than an imitator of other men's work. If he possesses individuality, then he will develop his ideas and strike out on original lines. The master will not stop him, or pour him into a common mould with the rest of his pupils. His individuality will break any shackles, and the development of a sound technic of playing will leave him free to express his own ideas.

"It is not true that pupils can be turned out like pieces of furniture from a machine, and labeled 'pupils of this master' or 'pupils of the other master.' Only those pupils who have no individuality, and therefore nothing of their own to express, will carry that label into their art."

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ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1453 Railway Exchange. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Farnsworth Wright, Editorial Manager.
 BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.
 CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.
 ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone, Forest 6656.
 CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.
 PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.
 DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst Ave.
 BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.
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NEW YORK, JANUARY 5, 1924

HOW TO AID THE NATIONAL CONSERVATORY

AMERICA is steadily moving closer toward the idea of a National Conservatory of Music, a trend clearly shown by the recent introduction into Congress of bills to establish such an institution and to create a Federal Department of Education, headed by a Secretary of Education who is to be a member of the President's cabinet. The two bills providing for an education department closely follow in phraseology and provisions the plan advocated by John C. Freund, editor of MUSICAL AMERICA. A general summary of their contents appeared in last week's issue of this paper, and it is sufficient here to recall that the proposed department would direct and supervise all national educational activities, including those in music, and would also have jurisdiction over the conduct of the National Conservatory, if this should be established.

The movement for a National Conservatory of Music has perhaps no more ardent and faithful proponent than Senator Duncan U. Fletcher of Florida. Senator Fletcher introduced measures looking to the creation of a Federal music school in the last and preceding sessions of Congress, and in his latest bill he has incorporated certain material changes in response to recommendations received from "leaders in the music world who are interested in the establishment of a National Conservatory." Advocates of the National Conservatory movement can do that cause a practical and timely service by following out the suggestion made that they attend the hearings to be held on the bill by the Senate Committee on Education and Labor.

It seems that many members of Congress have somewhere, somehow, derived the impression that

there exists no very real or widespread sentiment for the establishment of a National Conservatory of Music. It is not exactly clear how such an impression should have got abroad among the estimable gentlemen of Congress. To our knowledge there has been no nationwide or even local sounding of sentiment on this question, but as Senators and Representatives notoriously repose with an ear to the ground, they may have caught whisperings which vindicate and sustain their belief.

However, the question is one of paramount importance to the cultural life of our country, and mere hearsay or, it may be, prejudice should not be permitted to block prompt action upon it. Every friend of the National Conservatory idea who can possibly manage to be on hand ought to attend the hearings scheduled to be held on the bill. On the floors of the Senate and the House the question should be thoroughly threshed out and brought to a logical conclusion.

This is a matter upon which musicians, who have given it years of thought, should speak at least as authoritatively as laymen-politicians who view the project in the hard, cold light of expediency. The arguments that will be raised against the National Conservatory must be met and demolished by logic and by the strength of earnest conviction.

Senators and Congressmen are naturally only interested in measures when they are expressed by a universal demand from the voters. Indeed, the only means they have of gauging public sentiment in such matters is through the communications they receive, the actions of civic bodies, and resolutions adopted by them.

We would suggest to MUSICAL AMERICA readers who are interested to write to the Hon. James Reed, Senate Chamber, Washington, D. C. and the Hon. Duncan U. Fletcher, Senate Chamber, Washington, D. C., and Hon. Sol Bloom, House of Representatives, Washington, D. C.

HAIL SCOTTI!

THE gala celebration arranged in honor of Antonio Scotti on New Year's night, following his appearance as Scarpia in a specially arranged performance of "Tosca" at the Metropolitan, was a tribute to a man who has won the liking and affection of all who know him, and a singing actor whose art deserves the word great. It is twenty-five years since Scotti first sang in America, and in that period his personality and his vividly yet subtly played rôles have more and more gripped the public imagination.

Today Scotti is an institution; a living, breathing institution. His place in the popular affections is indeed unique. Here is a man, an artist, who without once truckling to the groundlings, has commanded their regard and love no less than the wholehearted admiration of exacting critics. His interpretations are touched with the true fire of genius. Who does not know and applaud his Scarpia? Who that has witnessed his Chim-Fang in "L'Oracolo" can name a blemish in his study of the sinister opium-smoker?

Scotti belongs to that rare company, which while it grows older also grows greater. He is a unique man, a bright ornament to the singing stage, and it is most fitting that his admirers, in collaboration with the Italy-America Society, should signalize his twenty-fifth anniversary as a figure in grand opera here.

THE WAGNERIANS RETURN

NEW YORK may well rejoice over the return of the Wagnerian Opera Company. For, aside from the German forces' numerous artistic merits, their répertoire—with certain inevitable exceptions—wisely avoids paralleling that of the great opera temple at Broadway and Thirty-ninth Street. Indeed, New York's opera-lovers are already deeply in debt to the Wagnerians for reviving the Bayreuth master's youthful work, "Rienzi." That revival, which was virtually a première, held deep interest for students and afforded the general opera-goer a rare opportunity to become acquainted with what might be loosely designated as Wagner's first period. Another welcome revival was that of Mozart's "Marriage of Figaro," which found itself in happy surroundings in the comparatively intimate spaces of the Manhattan. Unquestionably, the Wagnerians have made a brilliant start, and the indications are that the unfolding season will keep to the standard of interest which was set in the opening week.

Personalities



Photo © Keystone View Co.

Violinist Shows Skill on Strange Instrument

Apart from his familiar prowess on the strings, Albert Spalding has for some time possessed a second musical vocation—that of player on the ocarina. The American violinist counts among his hobbies the manipulation during idle hours of this non-classic instrument, better known as the "musical sweet potato." He is shown in the photograph in the act of perpetrating an air from "Aida."

Deyo—An exhibition of pastel drawings by Ruth Deyo, concert pianist, has attracted much attention recently at the Sterner Galleries, New York. Miss Deyo describes her drawings as subjective, and the draftsmanship and coloring are in a distinctly modern idiom. She aspires to arrive at a new method based upon the expressiveness of the "color organ."

Stravinsky—A symposium on the art of Igor Stravinsky by five prominent French critics is a feature of the latest issue of *Revue Musicale*. The prediction that the composer will abandon the rich field of Russian folk art in his future works is contributed by Boris Schloezer, who sees in the ballet "Noches," the last composition to be inspired by the Slavic fatherland of the expatriated musician.

Levenson—A Nocturne for 'cello by Boris Levenson, Russian composer, who has been resident in the United States for a number of years, was played recently by Charles van Isterdael on a new record for the "His Master's Voice" Gramophone Company in London. The 'cellist writes to Mr. Levenson that he selected the piece to represent recent music for that instrument produced in America.

Giannini—The first anniversary of Dusolina Giannini's début was marked recently by a surprise party given at the home of Daniel Mayer, New York concert manager. Miss Giannini had just returned from a tour on which she sang in Baltimore, Philadelphia and twice in Washington. Among the guests at the party were Mischa Levitzki, Pavel Ludikar, baritone, and a few friends of the soprano.

Lamond—The Academy of St. Cecilia has conferred an honorary membership upon Felix Lamond, director of the musical section of the American Academy in Rome. The honor is an unusual one, the last similar membership having been given to Richard Strauss. Mr. Lamond was formerly organist of Trinity Chapel in New York, and was instrumental in founding the musical fellowships at the American Academy.

Liapounoff—Sergei Liapounoff, the Russian composer, has left Petrograd and taken up permanent residence in Paris. He is a disciple of Balakireff, whose correspondence with Tchaikovsky he edited for publication. Concerning conditions in Russia today, Mr. Liapounoff said recently in an interview: "Life is now difficult in Russia. Musicians lead a poor existence, and it is equally difficult to create and to have a new work played."

Maeterlinck—The visit to the United States which Maurice Maeterlinck is said to be planning is not for the purpose of witnessing the revival of "The Blue Bird," but to see none other than Louis Angel Firpo, contender for the heavyweight crown, in action. The author of "Pelléas et Mélisande" and "Monna Vanna" is an enthusiast on the noble art of self-defense, an amateur who is accorded quite some distinction in the circles of la boxe.

Sundelius—The musical growth of the northwest recently called forth an enthusiastic prophecy for the future from Marie Sundelius, Metropolitan Opera soprano, who was a visitor to the State of Washington while on a concert tour. Of the spirit of appreciation which she met everywhere, the artist said: "You have indeed something whose power and force you may not estimate. I foresee a time when this must produce results in municipal opera and music festivals."

House—Although he has never tooted the sample case of the salesman, Judson House believes that business methods should prevail in the realm of music. "A singer should practise the art of salesmanship," says the tenor, "for he is representing a precious line of art wares. It is his duty to see that the great songs of the lieder répertoire are 'sold,' as it were, to his audience. I honestly believe that if good music were advertised with half the persistence of bad music, the works of Beethoven would be as well liked by the man in the street as the product of the ballad-monger."

Point and Counterpoint

By *Cantus Firmus*, Jr.

Musical Permanent Waves

AT a recent tournament for hairdressers in Berlin, says an Associated Press dispatch, the winner achieved the glorious record of curling and otherwise arranging six feminine coiffures in an hour. This was done to the tune of the "Toreador Song" from "Carmen" and other rousing operatic airs played by an orchestra. Here is a new vindication of the Power of Music. Being coifed to cadenzas or befrizzed to the tune of a ballade should speedily prove the most fascinating Central European pastime.

Just what the result would be if the hands of the coiffure expert were set in motion by some of the more advanced melodies is somewhat uncertain. Tangles, probably.

Why not have the other beautifying operations set to music. The pruning of eyebrows might be accomplished to the tune of a sea chanty, with repeated "Heave-hos."

During the application of "beauty clay," a hidden pair might hymn "The Fatal Stone Now Closing" from "Aida."

A NEW YORK dishwasher roused the echoes with song one day last week, and, after being bombarded with missiles from upper East Side windows, surrendered to the police. He was charged with inebriation and disturbing the peace. Altogether too spirited a performance.

The Falling Fashion

SAYS the zealous London correspondent of *Variety*: "Collapses of famous concert artists while before the public are becoming common."

Some harrowing cases of collapse are then cited. A month or so ago, the correspondent states, a famous cellist was attacked by cramp at the Queen's Hall and had to relinquish his performance. The most recent occurrence of this kind, the report concludes, happened in London's Aeolian Hall—which is described as "a center of Society High-brow music"—when a young English soprano who has achieved much success at the Munich Opera fainted. After a long interval she returned, says the correspondent, and finished the program.

We had observed the fine effect of "collapses" on the operatic stage. The latest development will, however, probably bring to our attention a school of swooning Sopranos and faltering Baritones. The smelling-bottle will have an

important place on the recital platform of the future, where there will be many a slip between the wings and the footlights.

Without the Quota

THE plight of an immigrant from Hungary was extremely sad last week. For a time it seemed that she would be deported, and then, the *Times* informs us, she gave soulful utterance to "Träumerei" on the violin. Here was a tune to melt the hearts of the Ellis Island officials. The violinist felt her position so keenly that she wept in accord with the legato sobbing of the fiddle, but it seems that the jury was concerned only with the problem of whether or not she might be classed as an artist, and so admitted to the United States irrespective of the quota. The verdict was "guilty" on the first ballot, and the tears of the musician vanished. Let's strike "the concertina's melancholy string":

*Do you hail from the deep depths of sylvan Albania,
Or sail from the bleak shores of boreal
Beyt,
Do you come from a fastness in rocky
Rumania,
Remember your possible desolate fate.
You can't beat the quota,
The annual quota,
Unless you can play on the horn or
guitar,
Strum loudly the oboe or bang on the
zobo,
Interpret "The Lost Chord" or "Crossing the Bar."
Just give them a tune on the flute or
the lute,
When once safely lodged on our dear
Ellis Isle,
Sound timbrel or bugle, or sing "Barney Google,"
Remember what wins is the voice with
a smile.*

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Concerning Offenbach

Question Box Editor:
Is Jacques Offenbach considered a French or German composer? K. B. Milwaukee, Wis., Dec. 29, 1923.

In spite of his German birth, Offenbach is considered a French composer, as he lived in France from the time he was a boy and did all his work there.

?

Organ Pedals

Question Box Editor:
Did the earliest organs have pedals? If not, when were these invented? Z. Y. X.

Montreal, Dec. 28, 1923.

The first authentic record of pedals is their introduction into Venice in 1445, but they were probably used before that.

?

Vocal Range

Question Box Editor:
Can you tell me the proper range of various voices? B. A.

Dallas, Tex., Dec. 21, 1923.

If you mean the average range, about two octaves with a possible note or two more at each end. The average bass voice starts at F below the bass staff, the baritone at B Flat on the second line, the tenor on C on the second space, the alto on B Flat below the treble staff, and the soprano on C below the treble staff.

Rossini on "Tannhäuser"

Question Box Editor:

Can you tell me the bon-mot which Rossini is said to have made on "Tannhäuser" after the first Paris performance? H. K.

Cleveland, Ohio, Dec. 29, 1923.

Two anecdotes are current, one was that Rossini, when asked what he thought of the opera said "Il-y-a des jolis moments mais des mauvais quarts d'heure," which means, "there are some pretty moments but some dull quarters of an hour." Another story is that he replied, "It is music one should hear a number of times: I am not going again!"

?

About Dvorsky

Question Box Editor:
I should like to know something about M. Dvorsky and his compositions.

M. P. B.

Burlington, Vt., Dec. 28, 1923.

Michael Dvorsky is a nom de plume under which Josef Hofmann has published a number of pieces.

?

Oldest American Conservatory

Question Box Editor:

Is the Boston Conservatory the oldest in the United States, and if not, which one is? M. H. H.

Boston, Dec. 30, 1923.

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The Peabody Conservatory in Baltimore and the Oberlin Conservatory in Oberlin, Ohio, both of which were founded in 1865, antedate the Boston Conservatory by two years. There were several schools of music in America before this, but we are under the impression that these are no longer in existence.

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About Bel Canto

Question Box Editor:

What is the meaning of the term "Bel canto," and why is it spoken of in du Maurier's "Trilby" as being lost?

S. G. B.

Mobile, Ala., Dec. 29, 1923.

The term literally means "beautiful song" or "beautiful singing." There is no reason for regarding it as lost unless one believes that no one sings now as well as the singers of olden times.

?

Short Cantatas

Question Box Editor:

Will you recommend a few cantatas of medium difficulty for a choir of moderately trained singers? J. W. J.

Chicago, Dec. 30, 1923.

Gaul's "The Holy City"; Maunder's "Penitence, Pardon and Peace"; Stainer's "The Crucifixion"; Spohr's "God, Thou Art Great"; Buck's "The Golden Legend"; Coombs' "The Vision of St. John."

Contemporary American Musicians

No. 308

McCall Lanham

McCALL LANHAM, baritone and teacher of singing, was born in Weatherford, Tex., July 5, 1877. His family moved to Austin when he was a small child, and he received his general education in the grade and high schools of Austin and went later to the Presbyterian University in Clarksville, Tenn., where he remained two years. Mr. Lanham had appeared in public as a treble singer when only four years old, but did not start the systematic study of

music until the age of nine, when he began piano and organ, taking the latter with H. Guest Collins. He was engaged as organist at the First Baptist Church in Austin when fourteen years old. Mr. Lanham moved to New York in 1896 and entered the Metropolitan College of

Music, studying organ, harmony and counterpoint with Harry Rowe Shelley and singing with Otto Pollermann, H. W. Greene and E. Presson Miller. He also had lessons in interpretation from Dudley Buck, Sr., and George Henschel. During this time he was soloist at Dr. Parkhurst's Church and at the Madison Avenue Presbyterian Church. He went to Europe in 1898 and studied in London with Shakespeare and Henschel and later in Paris under Sbriglia for three years, also studying diction with Jules Granier. Returning to the United States in 1901, Mr. Lanham became head of the voice department of the American Institute of Applied Music, which position he retained until 1918. He gave his first New York recital in 1905 at the Plaza and appeared annually at the Plaza and the Biltmore, besides singing in concert and recital in various parts of the country, always featuring songs by American composers on his programs. He married Virginia Kimbro in New York June 1, 1920. He is at present head of the voice department at the Chevy Chase School, Washington, D. C., and also teaches privately in both Washington and New York, besides singing in concert and recital.



© Brandenburg
McCall Lanham

MUSICAL AMERICA'S GUIDE for 1924

Edited and compiled by

John C. Freund

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Pittsburgh Is Host to Music Teachers' National Association in Annual Session

[Continued from page 1]

music department of the Pittsburgh public schools, presented by Dr. Will Earhart.

Charles N. Boyd, president of the association, opened the convention with a brief introductory address. The first paper, "Music as a Factor in the Development of Personality," was read by Albert Sievers of Ohio Wesleyan University. Mr. Sievers was followed by Sister Cecilia Schwab, who presented a board and just estimate of the value of "playing tests," as judged by results under her own observation at Seton Hill College, Greensburg, Pa.

Earl V. Moore of the University of Michigan School of Music, Ann Arbor, ridiculed various grotesqueries of non-surgical church services, after which he advanced several valuable suggestions for the improvement of the musical phase of divine worship. "Organ Study in France," by Charles A. H. Pearson, was an intimate and friendly chat about the experiences of the speaker in the organ school at Fontainebleau under Widor.

Following this first session came the banquet. Oscar W. Demmler, as toastmaster, introduced many of the delegates who responded in jovial spirit. There were no old and musty anecdotes, and the delegates, at the conclusion of the

dinner, came to the ensuing concert in proper humor. This concert was given by the Tuesday Musical Club of Pittsburgh and presented Viola K. Byrgerson, Rose Meitlein Litt, Genieve Elliott Marshall, Marion E. Clark and Marilla Kohary in a vocal and violin recital of music by Strauss, Kürsteiner, Lalo, Padalilhe and Granados. The artists were very well received.

Conferences on Piano and Voice

The second day began with simultaneous piano and voice conferences. In the piano group papers were read by Helen Garrett Mennig, Le Roy B. Campbell and Dallmeyer Russell. The first dealt with "Twentieth Century Ideas of Piano Touch," as embodied in the principles of Ernest Hutcheson. Mr. Campbell, on the same subject, was contagiously enthusiastic. Mr. Russell viewed the subject in a broader survey. The chairman of this group was J. J. Hattstaedt.

In the voice group, Dudley Buck, as principal speaker, provoked from his audience a general discussion that proved interesting and educational. The subject was the old warhorse, "Vocal Theories and Principles." There was little unanimity on any given point, but the discussion was certainly brisk and brilliant. In fact, in point of general interest, it marked the high tide of the convention. H. H. Butler of Syracuse University was the chairman.

Discuss Edward MacDowell

In the afternoon, Leonard B. McWhood, Dartmouth, presented an interesting consideration of "Edward MacDowell at Columbia University," replete with anecdotes. This was followed by "Are We Coming in Music, or Going," by William Arms Fisher. As editor for Ditsons', Mr. Fisher has ample opportunity for observing the raging sea of music. His comments were to the point and well placed. He declared that much of the turmoil in the world of composers is attributable to the conditions of the

decade of war and constant controversy through which we are passing.

After the conclusion of Mr. Fisher's remarks some interesting matter was presented by Karl H. Eschman, Denison University, on "General Survey of Entrance Credits"; by George Coleman Gow, Vassar, on the "Problem of College Entrance Credits in the East"; by Philip G. Clapp, University of Iowa, on "Opportunity for Musical Research in the Modern University," and by Frederick Holberg, University of Oklahoma, on "Standardization of Musical Degrees." The chairman of this group was H. H. Bellaman, Chicora College, S. C.

As social features on this day, Mrs. James Stephen Martin kept open house for the delegates and a concert at Carnegie Music Hall in the evening was devoted to the works of representative Pittsburgh composers. These included Flora Thompson Greene, Othelia Averman Vogel, Emma Kneeland Mayhew, Gertrude Martin Rohrer, William H. Oetting, T. Carl Whitmer, Adolph M. Foerster, Harvey B. Gaul and W. K. Steiner. Performers, other than the composers, were Christine Miller Clemson, Romaine Smith Russell, Mary Jane Paul, Esther Prugh Wright, Charles A. H. Pearson, Dallmeyer Russell, Gaylord Yost and Frederick Goerner. This concert was particularly well received.

J. Lawrence Erb of the American Institute of Applied Music opened the third day with an interesting discussion of "Tests in Musical Intelligence," drawing some fire from his audience in the succeeding discussion. "Harmonic Symbolization" was then treated by Donald N. Tweedy, Eastman School of Music.

Followed committed reports: "Development in Community Music," by P. W. Dykema, University of Wisconsin; "More General Use of the Better Hymn Tunes," by Harrison D. LeBaron, Ohio Wesleyan University; "Standardization," by Harold L. Butler, and "Affiliation," by J. Lawrence Erb.

In the afternoon the Public School Music session convened. Ralph L. Baldwin reported for the Northeastern States, Dr. Will Earhart for the Southeastern States, Hollis Dann for the Middle Eastern States, Osbourne McConathy for the Pacific Coast States, and Edward B. Birge for the Middle Western States. The healthy growth of the public school music movement was clearly apparent in the various reports.

Interesting demonstrations were given by Pittsburgh public school pupils of original compositions, harmonic ear training and analysis. The pupils displayed sound understanding of the subjects and an unexpected versatility in the work designed to tax their inventiveness.

At the business meeting two new members of the executive committee were elected, H. L. Butler and Ernst Krohn replacing Messrs. Gow, York and Cole. Philip G. Clapp was re-elected to the same committee. The new officers will

British Radio Audience Hears U. S. Concert

ONE of the most successful experiments in trans-Atlantic broadcasting took place on the evening of Dec. 29, when a program given by a band and soloists at the Westinghouse Electric Company's station at East Pittsburgh, Pa., was heard by a large audience of radio listeners in Great Britain. A London correspondent in a copyright dispatch to the New York Times reports that the music, amplified after being received by a British station, was heard without interruption during a half-hour period. The program included excerpts from "Tannhäuser," "William Tell" and Brahms' "Hungarian Dances." A cornet solo in particular carried the distance of 3000 miles with peculiar distinctness.

be elected in the customary manner by mail ballot, as will also be determined the time and place of the next annual convention.

The convention closed with an evening session at Carnegie Lecture Hall, with Leon R. Maxwell, vice-president, in the chair. P. W. Dykema spoke on "Some Impressions of an Itinerant Consultant"; Otto Kinkeldey, on "The Harmonic Sense: Its History and Destiny"; Carl Engel, on "External Aids to Musical Inspiration." The last speaker was Peter Christian Lutkin, who discussed "The Values of A Cappella Singing."

RICHARD KOUNTZ.

San Diego Has Fine High School Orchestra

SAN DIEGO, CAL., Dec. 29.—The San Diego High School Orchestra, under the leadership of Nino Marcelli, gave a concert before the members of the Amphion Club at Spreckles Theater recently, playing pieces by Mozart, Schubert, Bizet, Massenet, Gounod and Elgar. Julia Gardner played the violin obbligato in the "Meditation" from "Thais." Two numbers by Dr. H. J. Stewart were also given under the composer's baton. The audience was enthusiastic over the excellent performance of the pupils.

W. F. REYER.

Musical Monthly Published in Portland, Ore.

The Northwest Musician, a new monthly newspaper published by the Northwest Musicians' Publicity Club, Inc., recently made its appearance in Portland, Ore. The editor of the publication is Mrs. Warren E. Thomas, and Frederic Shipman is business manager. The Northwest Musician gives particular attention to news of musical happenings in Oregon and other States of the Northwest.

Cantor Gives Recital

Cantor Salo H. Goldstone of Vienna, with Carl Schaiowitz, violinist, assisting, gave a recital in Carnegie Hall on Christmas night. His program included numbers in six languages, beginning with his own "Zoreah Z'dokos," sung in Hebrew. He astonished his hearers with his amazing flexibility of voice and was given many recalls for his singing of operatic arias and of Hebrew airs. Mr. Schaiowitz was well received in Handel's Sonata in A and works by Scott, Beethoven, Dvorak and Wieniawski.

A. T.

Ethel M. Colgate Marries

Ethel M. Colgate, pianist and teacher of New York and Garden City, and James Walter Atkins of Shreveport, La., were married on Dec. 24 at the Church of the Transfiguration, New York. Rafaelo Diaz, tenor of the Metropolitan, and Alexander Bloch, violinist, were heard in solos and the full vested choir under Mr. Helfenstein sang.

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Holiday Week Brings Great Lull in Concert Activities

HOLIDAY week brought the inevitable great lull in New York's concert activities. Yet, even omitting the several very interesting symphonic programs, the week was by no means devoid of significant events; indeed, practically every program submitted had an element of the unusual to commend it to the concert-goer's attention. Here, then, is the week's record, transcribed from the reviewers' notebooks.

Program by "The Friends"

The Society of the Friends of Music placed New Yorkers still further in its debt with last Sunday's program, given at the Town Hall under Artur Bodanzky's baton. In its quest for music neglected by the majority of its contemporaries, the Society often rescues some true jewels from the dusty regions of oblivion. Occasionally, too, it prods into momentary wakefulness a score of no particular power or distinction.

Last Sunday's concert brought two unfamiliar works, Hermann Goetz's Violin Concerto, Op. 22, and the Overture to Smetana's opera, "Der Kuss." Goetz, a German Romanticist, is known to Americans as the composer of an opera based upon Shakespeare's "The Taming of the Shrew," which has been given at the Metropolitan. He lived only thirty-six years, and the violin concerto was published posthumously. It was played Sunday by Bronislaw Huberman with complete command of its technical difficulties and with what seemed a full understanding of its spirit. The work, which is in three movements which are played without halt, is prevailingly sunny and graceful and recalls (as Goetz's biographer, Dr. Kreuzhage, notes) in its general style and influence the music of Mendelssohn. In all, a

pleasant and enjoyable work, and one well worth this excellent revival. Mr. Huberman was well accompanied by an orchestra of Metropolitan players led by Mr. Bodanzky.

The Smetana overture is agreeable music, but in no sense important. Like most of Smetana, it is strongly Bohemian in flavor. Well scored and well played, it proved diverting if at no time stirring.

Beethoven's deathless Violin Concerto rounded out a rather brief program. It was interpreted poetically and with fine sincerity by Mr. Huberman, assisted by the orchestra. Technically as well, the work of the soloist was above reproach. He was applauded with fervor after both of his contributions to the program.

B. R.

McCormack's Anniversary Concert

Unusual interest was attached to the concert given by John McCormack last Sunday afternoon in the Manhattan Opera House, for it was in this theater that the tenor made his American début in November, 1909. A throng estimated at 4000 persons, including a number of musical celebrities, filled the house which had rung with the managerial triumphs of a Hammerstein. It was under this intrepid impresario, indeed, that Mr. McCormack's fluent lyric tenor voice first came to New York's ears on a memorable night when "Traviata" was the bill and he sang the part of Alfredo with Mme. Tetrazzini and Mario Sammarco.

The programs which the singer has given in recent years show always greater artistic merit, and the latest of his recitals was no exception. He sang first a Bach air, "Let Us Rest Awhile," and then Mozart's Rondo, "Per pieta non ricercate." These were rather formal, though undeniably beautiful works, and particularly in the latter the tenor negotiated the somewhat trying melodic line with skill. In his group of German lieder Mr. McCormack's artistry was much better displayed. It is no wonder that his singing in works of this type won enthusiastic comments from Berlin critics on the occasion of the tenor's European visit last spring. In Brahms' "Feldeinsamkeit" his legato vocalism had a familiar smoothness and appeal, coupled with an especially artistic use of mezza-voce. Tchaikovsky's "Serenade of Don Juan" was stirringly sung. A Serenade by Marx and Rachmaninoff's "O, Cease Thy Singing" completed the group.

In a group of Irish folk-songs the singer was at his best, for here there was an authentic thrill in his delivery of these lovely numbers derived from the common emotional storehouse of a people. Most effective was "The Snowy Breasted Pearl," and of equal appeal were "Would God I Were the Tender Apple Blossom," "The Bard of Armagh" and a nonsensical fragment, "If I Were a King." A group in English included "When the Dew is Falling" by Edwin Schneider, who was at the piano for the artist; Hamilton Harty's "Grace for Light," Wintter Watts' "The Poet Sings" and Gounod's dramatic setting of Tennyson's "Ring Out, Wild Bells." A number of encores were given, including "Home, Sweet Home," which dispersed the huge audience in a pleased mood.

Lauri Kennedy, cellist, with Dorothy Kennedy at the piano, played numbers by Handel, Elgar, Glazounoff, Popper and others with generally good tone quality and skill. He added as encore at the close Schumann's "Evening Song."

R. M. K.

Chaliapin Says Farewell

For his final concert appearance in New York this season Feodor Chaliapin packed Carnegie Hall on the evening of Dec. 30, and turned away hundreds of would-be listeners. He was assisted by Rudolph Polk, violinist, and Feodor Koenemann, composer-pianist, who also was accompanist on this occasion.

Mr. Chaliapin followed his custom of announcing his numbers from the stage, and after about the second song the hall was in a near-riot of delight, insistently demanding encore after encore, in the giving of which the artist was more than generous. Among the numbers given by the famous bass were arias from "Boris Godounoff," "Prince Igor," "Le Veau d'Or" from "Faust," "Death Walks About Me" by Sachnovsky, "Night" by Tchaikovsky, "Trepak" by Moussorgsky and Schubert's "Der Doppelgänger," this last one of the most

thrilling of the evening. Mr. Chaliapin was in magnificent voice and at times his volume of tone was incredibly large, though never unmusical. His transitions from the comic to the tragic and the tender and the descriptive were nothing short of marvellous.

Mr. Polk's numbers were well received and Mr. Koenemann was acclaimed after a set of Variations of his own composing.

J. A. H.

A Unique Joint Recital

A unique recital which attracted a host of music-lovers to Aeolian Hall on Friday evening of last week was that given by E. Robert Schmitz, pianist, and Carlos Salzedo, harpist, appearing alone and in conjunction with the Duo-Art Piano. The noted French artists were heard in a program of modern music drawn from French, Spanish and American sources. The program was opened with a Symphonic Dance by Cyril Scott, in the recording of the composer and Percy Grainger, and then Mr. Salzedo was heard in Debussy's "Danse Sacréé" and "Danse Profane," accompanied by himself on the Duo-Art Piano. The interpretations had all the distinction and virtuosity invariably associated with Mr. Salzedo's art. Later he scored another triumph in three preludes for harp alone by himself and in Ravel's Introduction and Allegro, again accompanied by himself on the Duo-Art.

Mr. Schmitz played with great brilliance and mastery pieces by Debussy and Albeniz, and in Ravel's "Jeux d'Eau" he lifted his hands from the keyboard to allow the Duo-Art to continue with his own recording of the piece, a feat accomplished by the instrument with uncanny precision and ease. The Duo-Art also reproduced the pianist's interpretation of Debussy's "Soirée dans Grenade." In a later group Mr. Schmitz played the "Chimes of St. Patrick's" from Emerson Whithorne's "New York Days and Nights," and, with the reproducing piano, the "Times Square" sketch from the same suite.

Both artists were long and earnestly applauded by an audience engrossed in the evening's proceedings. A. T.

Trio Ragini in Concert

The Trio Ragini of India gave a concert before a large audience in the Anderson Galleries on the evening of Dec. 28. This unique organization is composed of Ragini Devi, who is regarded as one of the foremost interpreters of Hindu songs and dances; Sarat Lahiri, player upon the "esraj," and Arjun Govind, player upon the "tabla" and "zitar."

There is little in the Occidental literature that resembles the music in which this Trio specializes. It is not music in our accepted sense of that word; but if one has a feeling for rhythm and an appreciation of the culture of an ancient and highly developed people, he will enjoy much and learn much from hearing and seeing Ragini Devi and her associates. The songs are more spoken than sung, and the voice of the singer is not the voice of the Western artist; but there is something enchanting that gives her songs an appeal for those who search for the deeper message in music. Of

the instruments, the esraj seemed to bring the greatest delight to the audience. The program was given with genuine feeling and the Trio was recalled many times. The educational aspect of its program should make its work of particular appeal to clubs and schools which are interested in the music of the East.

N. T.

Hutcheson-Salmond Recital

Ernest Hutcheson and Felix Salmond in a recital of piano and 'cello sonatas at Aeolian Hall on Saturday afternoon

[Continued on page 27]

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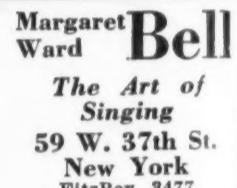
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MUSICAL AMERICA

27

Season's First "Ernani" is Brilliant Feature of Week at the Metropolitan

VERDI'S "Ernani," revived two seasons ago, had its first performance of the year on Dec. 28. The cast included Giovanni Martinelli in the title rôle, Titta Ruffo as *Don Carlos*, José Mardones as *De Silva*, Angelo Bada as *Don Riccardo*, Vincenzo Reschiglian as *Jago*, Rosa Ponselle as *Elvira* and Minnie Egener as *Giovanna*. Mr. Papi conducted and Rosina Galli appeared in ballet divertissements.

There was much fine vocalism on the part of the entire cast and the performance was frequently interrupted by applause. Miss Ponselle's singing was of great beauty and she revealed an extraordinary ability to leap from coloratura passages to dramatic ones, negotiating both with equal facility. Mr. Martinelli's work was excellent throughout the evening, and Mr. Ruffo, particularly in "O Sommo Carlo," received much well-deserved applause. Mr. Mardones' "Infelice!" was magnificent both

vocally and dramatically. The minor rôles were creditably filled.

J. A. H.

"Tannhäuser" on Christmas Eve

Christmas Eve at the Metropolitan brought, for the third time this season, Wagner's "Tannhäuser." The cast was a familiar one, its principals being as follows: Mme. Jeritza, *Elisabeth*; Mr. Laubenthal, *Tannhäuser*; Mme. Matzenauer, *Venus*; Mr. Whitehill, *Wolfram*; Mr. Bender, the *Landgraf*. They enacted their rôles with familiar art and were warmly applauded by an audience of considerable proportions. The remaining members of the cast were Mmes. Hunter, Anthony, Egener, Guilford and Ryan, and Messrs. Meader, Schlegel, Bloch and Gustafson. Under Mr. Bodanzky's compelling baton the performance was never permitted to drag.

A. T.

A Third "Thaïs"

For the third time this season, Massenet's "Thaïs" was heard at the Metropolitan, a large audience attending the performance on Wednesday evening of last week. Mme. Jeritza repeated her striking impersonation of Anatole France's Alexandrian courtesan, and the *Athanæl* was Giuseppe Danise, who brought very definite vocal and histrionic abilities to the famous rôle. Mr. Tokatyan was again the pleasure-loving *Nicias*, and the cast included as well Nanette Guilford, Grace Anthony and Marion Telva. Louis Hasselmans was the conductor.

A. T.

"Martha" Repeated

"Martha" had its second performance of the season on Thursday evening of last week. Mr. Gigli was again the *Lionel*, a part which he enacts with fine skill and sings in distinguished fashion. He aroused tremendous enthusiasm and was made to repeat the "M'Appari" aria. Mme. Alda again awakened admiration as *Lady Harriet*, and other familiar artists in the cast were Mr. De Luca (*Plunkett*), Kathleen Howard (*Nancy*) and Messrs. Malatesta, D'Angelo and Reschiglian, as *Sir Tristan*, the *Sheriff*, and the *Servant*, respectively. Under Mr. Papi's baton the performance went at a sprightly pace, and obviously pleased the big audience.

W. J. D.

Onegin in "Walküre"

A singularly smooth and brilliant performance of "Die Walküre" was given at the Saturday matinée. The distinguished cast contained for the first time this season Sigrid Onegin, who appeared as *Fricka*. Mme. Onegin again demonstrated that she is one of the truly important singers of this day; a golden voice of a distinct individuality, and a charming, intelligent personality to direct her natural endowments—what more could a listener demand?

Mme. Matzenauer is in glorious form this season. In her familiar and always impressive delineation of *Brünnhilde* she again had the artistic collaboration of Clarence Whitehill as *Wotan*. The rôle of *Siegmund* was in the competent hands of Rudolf Laubenthal, while *Elisabeth* Rethberg again provided her musicianly and striking conception of *Sieglinde*. William Gustafson was *Hunding*. Artur Bodanzky has reason to feel satisfied with his conducting of this work and with his noble band of musicians in the orchestra pit and on the stage.

H.

"Bohème" Capitally Sung

Puccini's perennially fresh and charming "Bohème" was given on Saturday evening before an enormous audience. The cast was a distinguished one. Mr. Gigli's *Rodolfo* is a first-rate study of the Latin Quarter poet, one which has youth, fantasy and distinction. He sang the music with a glorious wealth of tone, particularly the Narrative, and he was given a tumultuous reception. Miss Bori's *Mimi* was charming, both to look upon and to hear. She was greatly applauded after her first-act aria and in her duets with Mr. Gigli. Messrs. Scotti and Didur brought their superb artistry into play in their respective rôles of *Marcello* and *Schaunard*, and Léon Rothier gave a dignified and finely conceived interpretation of *Colline*. The "Coat Song" was sung with deep and touching expressiveness. Yvonne D'Arle gave pleasure in the part of *Musetta*, and the remaining rôles were in familiar hands, being sung by Messrs. Malatesta,

Audisio and Reschiglian. Mr. Papi conducted.

B. R.

Sunday Evening Concert

Excerpts from six operas were presented at the Metropolitan Sunday evening concert Dec. 30. The artists were Queen Mario, Frances Peralta, Ina Bourskaya, Jeanne Gordon, Flora Perini, Morgan Kingston, Orville Harrold, Armand Tokatyan, Adamo Didur, and William Gustafson. In addition to singing in a "Martha" ensemble, Mr. Harrold replaced Rafaelo Diaz in the "Boris Godounoff" duet with Ida Bourskaya.

Giuseppe Bamboschek conducted the orchestra.

Metropolitan Company Sings "Ernani" in Brooklyn

The Metropolitan forces gave an attractive performance of "Ernani" in Brooklyn, at the Academy of Music, on Christmas night, before a capacity audience. Rosa Ponselle as *Elvira*, Giovanni Martinelli in the title rôle, Titta Ruffo as *Don Carlos*, and José Mardones as *De Silva*, were prominent in the cast. Gennaro Papi conducted.

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Your concert was an inspiration. The Faculty and students were all so enthusiastic and wanted to know when you were coming again.—Maude Roberts, Director Music Chatham Episcopal Institute.

I hope we may be able to have you with us every year.—Annie Marion Powell, Principal Chatham Episcopal Institute.

This is a letter of thanks and appreciation for the wonderful concert you gave us. You are assured of the warmest of welcomes when you come back next year.—Charles Park, Director Music Stonewall Jackson College.

Again let me thank you for the truly wonderful program you gave us. We enjoyed the Beethoven enormously and the Tschaikovsky was a wonderful feat of virtuosity.—George Stump, Director Music Earlham College.

We do not have many opportunities even in our large cities to hear chamber music of the type you gave. I sincerely trust it will be possible for you to come to us again.—R. G. McCutchan, Dean of Music De Pauw University.

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New York Concerts and Recitals

[Continued from page 26]

Showed how intimate their artistic association is by playing the whole program from memory. It comprised Brahms' Second Sonata, Op. 99; the Largo and Scherzo from Chopin's Sonata in G Minor, Op. 65, and Beethoven's Sonata in A, Op. 69; and the unanimity of the artists was such as might have resulted from years of playing together. To say that their work was endowed with vitality, warmth and beauty of tone, and keen insight is to say that the recital was of a character to be expected from these accepted artists. What could have been more grateful, for example, than the slow movement of the Brahms Sonata? But, indeed, the whole of this Sonata was charged with meaning. Again, the interpretation of the Beethoven work was superb. The Scherzo was particularly charming, in its resemblance to a brisk play of repartee between the two instruments. The artistic equipment of the two musicians able to treat this Scherzo in so light and graceful a fashion is indisputable. Altogether it was a delightful concert.

P. J. N.

John Charles Thomas

John Charles Thomas, baritone, was heard in a "popular request program" in Aeolian Hall on the afternoon of Dec. 30, with William Janaushek at the piano. Mr. Thomas' program was largely made up of songs which he has sung at his previous recitals here, some of which he does with the highest possible finish. Others, such as Clay's "The Sands

o' Dee" and "Gypsy John" seemed hardly worth the art which Mr. Thomas expended upon them. They were inferior songs even during the 'eighties, when "song folio" numbers were at the height of their popularity, and the intervening years have withered and custom has staled their very finite variety.

On the other hand, Marzials' "Twickenham Ferry," a song of the same period, was wholly delightful in every way. Pessard's "Requiem de Mon Coeur," which is one of Mr. Thomas' war horses, was also splendidly sung, and "Vision Fugitive" from "Hérodiade," which Mr. Thomas sings about as well as it can be sung, made an interesting close to the French group. Carpenter's "The Sleep that Flits on Baby's Eyes" and the same composer's "Les Silhouettes" were both interesting and both were well done. Mr. Thomas' audience, which was unusually large, was insistent in its demand for encores.

J. A. H.

Irene Franklin in Recital

Irene Franklin, who as an established vaudeville favorite has won the applause of countless admirers, gained genuine success as a recitalist and was enthusiastically greeted by an audience which filled the Times Square Theater on the evening of Dec. 30. Her program, of course, comprised character songs and sketches, many of them her own compositions, others being by John V. A. Weaver and several by Dorothy Parker. Most of the music was written by the late

[Continued on page 33]

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“Cléopâtre” and “Königskinder” Restored to Répertoire of Chicago Civic Opera

Mary Garden Returns to Company in “Louise” and Also Enacts Title Rôle in Massenet Work—Claire Dux Hailed as Guest Artist in Humperdinck’s Opera—Claudia Muzio Thrills Audience with Realistic “Santuzza”—Amelita Galli-Curci and Tito Schipa Associated in “Lucia”

Chicago, Dec. 29.

REVIVALS of Massenet’s “Cléopâtre” and Humperdinck’s “Königskinder” and the return of Mary Garden and Claire Dux, the latter as guest artist, were features of the Chicago Civic Opera Company’s week at the Auditorium.

“Cléopâtre,” first heard here eight years ago with Maria Kousniezoff in the name rôle, was given on Friday night at a special performance, with Mary Garden as the Egyptian queen and Georges Baklanoff as *Marc Antony*. This proved to be the boldest production the company has yet attempted, and was not relished by the prudish among the audience. It was quite a bit more daring than the much-criticized “Salomé” of two years ago.

The dresses of the feminine cast were wholly adequate, being not nearly so thin as Massenet’s score. Of all the Massenet operas that have been heard here, “Cléopâtre” has the least excuse, musically, for presentation. The difference between it and “Le Jongleur de Notre Dame,” for instance, is remarkable, but it affords opportunity for spectacular display, and thereby partly justifies its existence.

Mary Garden made a stately figure of *Cléopâtre*, and was queenly throughout. It was not the *Cléopâtre* of history that she presented, but rather a figure made over by Miss Garden to suit her own individuality. It was nevertheless very striking.

The picture began to take on interest in the Egyptian road-house scene of the second act, in which José Mojica as *Adamos* and Désiré Defrère as *Spakos* were prominent. Mr. Mojica, abandoning singing for the night, took part in the ballet. Mr. Defrère, who sings basso-cantante, baritone and tenor parts, made an admirable work of artistry out of the rôle of *Spakos*. The ballet, in this scene and the following scene, was spectacular and excellent.

Mr. Baklanoff was a regal figure as *Marc Antony*. Myrna Sharlow as *Ottavia* and Alice d’Hermanoy as *Charmon* did full justice to their rôles, and the orchestra, under Ettore Panizza’s baton, made the empty score sound about as well as is humanly possible.

Claire Dux as “Goose Girl”

Claire Dux returned to the company as a guest artist on Christmas night, after an absence of two years. Humperdinck’s “Königskinder,” sung in German, was the opera, and it brought the Chicago début of Charles Hart, an American tenor.

Miss Dux made a youthful and charming *Goose Girl*. Vocally she was delightful, her voice being clear and lovely, and her art enhanced by the charm of personality. She knows the value of restraint, for there was not a superfluous gesture. She seemed entirely at home in her part.

Mr. Hart portrayed the *King’s Son*, and was also fully at home in the part, acting it naturally, without unnecessary embellishment, and singing with intelligence and skill. The over-exuberance of the orchestra in the second act made it impossible to hear him, for his is a light voice, although of pleasing quality;

but in the first and third acts his singing was very enjoyable.

Alfredo Gandolfi, as the *Fiddler*, sang in distinct and understandable German, every word being clearly heard. His tone was rich, and he gave a sympathetic characterization of the part. Several good character bits were done, chief among them being Harry Steier as the *Broommaker*, Lucie Westen as the *Innkeeper’s Daughter*, José Mojica as the *Tailor*, and Katherine Sutherlin as the *Barmaid*. Isaac Van Grove conducted with a clean incisive beat.

“Louise” Comes Back

Miss Garden made her first appearance this season in a revival of Charpentier’s “Louise,” on Christmas Eve, before a capacity house. She looked and sounded as young as she did thirteen years ago, when she first sang with the Chicago Company. She has the ability to vitalize a rôle, and she made the wayward *Louise* seem, for the time, a real person.

This *Louise* had excellent assistance in making the first and last acts real, for Georges Baklanoff was the *Father* and Maria Claessens the *Mother*. Mr. Baklanoff is an excellent actor whenever he is interested in a rôle, and he fairly submerged himself in this one. That was a tremendous scene, where he drove *Louise* from the house, hurling a chair at her, and then rushed heartbrokenly into the street to bring her back. The berceuse of the last act was done with real soul and pathos.

Fernand Ansseau’s *Julien* is fit to rank beside his excellent *Prinzivalle*. He gave the music with full-toned ease, and sang to his colleagues of the stage instead of at the audience, thereby giving the illusion of real dialogue. His voice gains color as it increases in volume and altitude, and he possesses incredible power when he wants it.

José Mojica as *King of the Fools*, Edouard Cotreuil as a *Ragpicker*, and Mary Fabian as a *Street Gamin* did excellent work. Giorgio Polacco conducted.

Muzio Amazes as “Santuzza”

Saturday night brought to a hearing, for the first time in Chicago, Claudia Muzio’s striking *Santuzza* in “Cavalleria Rusticana.” Here was one of the greatest emotional displays that the Auditorium Theater has yet witnessed, and Miss Muzio was called again and again before the footlights. She entered so fully into the part that it seemed as if a bit of life were actually being unfolded upon the stage, except when certain other human elements obstructed into the stage picture and made it apparent that this was really a drama after all. Dramatic indeed was her scene with Désiré Defrère, who, as *Alfio*, aided in making the duet as thrilling a piece of work as ever enlivened this opera. Gripped, carried out of themselves by the intensity of the emotional display on the stage, the spectators broke into tremendous applause when *Alfio* and *Santuzza* ran from the stage. Miss Muzio’s “Voi lo sapete” was a vocal marvel, and at the same time it was packed with feeling. The other singers in the cast were the same as in the previous performance of the opera, including Giulio Crimi, Irene Pavloska

and Anna Correnti. Pietro Cimini conducted.

“Pagliacci,” restored to its operatic twin, was given with Fernand Ansseau as *Canio*, Cesare Formichi as *Tonio* and Myrna Sharlow as *Nedda*. Ansseau gave an unusual portrayal, with a good deal more action than other singers give to the rôle. His second act was especially vigorous, and he tossed off rich high tones with full-throated ease.

Formichi has improved in vocal refinement since last year. Miss Sharlow departed from customary dramatic portrayals, and thereby the rôle of *Nedda* gained in interest. Désiré Defrère sang *Silvio* and Lodovico Oliviero was *Beppe*. Pietro Cimini conducted.

Standard Works Repeated

“Lucia di Lammermoor” was repeated at a special Sunday performance, with Amelita Galli-Curci and Tito Schipa in the work for the first time this season. Mme. Galli-Curci broke the rule against encores, as she did in “Barber of Seville,” and repeated the cadenza of the Mad Scene with flute obbligato, in response to insistent applause. Her voice was flawless, and she threw out glorious high notes, runs, trills, with the greatest ease, to the immense delight of a capacity audience.

Tito Schipa, as *Edgardo*, gave a dramatic turn to the sextet scene that made it positively thrilling; and it is quite a feat to inject real life into this old-style opera of melody and cadenzas. The rôle seems made for him, and he sang it with sweetness of voice and in vigorous, convincing manner. Alfredo Gandolfi gave an excellent delineation of the rôle of *Sir Henry*, singing with fine understanding both of the music and the character he was portraying, and his rich baritone was heard to advantage. The rest of the cast was as before, including Virgilio Lazzari, José Mojica, and Elizabeth Kerr. Pietro Cimini conducted.

“Traviata” was repeated on Thursday night, with the previous cast, including Amelita Galli-Curci, Tito Schipa, Giacomo Rimini and José Mojica. Giorgio Polacco conducted.

Today’s matinée brought a repetition of “Dinorah” also with the previous cast: Amelita Galli-Curci, Giacomo Rimini, José Mojica, Kathryn Meisle, Virgilio Lazzari and Margery Maxwell. Ettore Panizza conducted.

The inauguration of a series of special matinées for children is described in another article.

FARNSWORTH WRIGHT.

CLAIREDUX SINGS

Impresses as Lieder Interpreter at Morning Musicals

CHICAGO, Dec. 29.—Claire Dux, soprano of the Chicago Civic Opera, proved herself a great lieder-singer in recital at the Blackstone Hotel, in the series of Kinsolving Musical Mornings, on Thursday. The vocal art with which she gave four songs by Schumann: “Der Nussbaum,” “Der Sandmann,” “Mondnacht” and “Auftraege,” was of truly superlative quality, and her refinement of manner and purity of vocal production in the “Depuis le jour” aria from Charpentier’s “Louise” deserve the highest praise. Her final group consisted of four songs in English by Edward German, John Alden Carpenter, Frank La Forge and John H. Densmore. Bruno Seidler-Winkler was an able accompanist.

CHICAGOANS HISS WORK BY MILHAUD

Stock Forces Play Excerpts from Suite—Tertis Conquers as Soloist

CHICAGO, Dec. 29.—It is very rarely that hisses are heard at a Chicago Symphony concert, but three excerpts from Darius Milhaud’s Suite, No. 2, stirred the audience on Friday afternoon to a vigorous demonstration of disapproval, and the handclaps were very few and feeble. The hisses were undoubtedly sincere, for the work was annoying and disagreeable and can be classed as music only by stretching the definition of the word to include everything that combines sound in any kind of sequence, whether pleasing or not.

Of quite a different nature were Mozart’s “Don Giovanni” Overture, which opened the program, and Schumann’s beautiful D Minor Symphony, played by the orchestra under Frederick Stock’s sympathetic baton.

The soloist was Lionel Tertis, and in this, his first Chicago appearance, he made apparent the reasons for his fine reputation as an exponent of the viola.

He chose the Bach Chaconne, unaccompanied, and an uninspired though rather pleasant concerto by York Bowen, to give Chicagoans a glimpse of his art. He is a true master, one of the best solo players we have ever heard, and he was rapturously applauded by his audience.

The program was repeated this evening.

F. W.

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Illinois Teachers Resolve to Press for Music Commission in Chicago

CHICAGO, Dec. 29.—The Illinois Music Teachers' Association, as the climax of a two-day session in Chicago, pledged itself to work for a municipal commission of music in Chicago, and to cooperate with the Piano Club of Chicago, and other organizations to bring about such a commission. A copy of this resolution is to be sent to William C. Dever, mayor of Chicago, and the various organizations behind the movement.

The resolution was proposed by Professor Osbourne McConathy of the school of music in Northwestern University, retiring president of the Teachers' Association, and was carried without opposition.

Interesting discussions on Thursday and Friday enlivened the sessions, and a rather spirited difference of opinion arose during the discussions of "master schools," but this mooted question was finally laid upon the table without action.

Brief addresses marked the convention luncheons at the Auditorium Hotel, and the convention bought blocks of seats for the Chicago Civic Opera's Friday night performance of Massenet's "Cleopatre" with Mary Garden in the title rôle, and the Friday afternoon concert of the Chicago Symphony with Lionel Tertis, the eminent English viola player, as soloist. The teachers were seated upon the stage of Orchestra Hall, during the symphony concert, as the Friday afternoon concerts are sold out by subscription for the entire season.

The convention opened Wednesday night with a piano concert by Harold Bauer in Kimball Hall. He seemed to enjoy the concert as much as the teachers. He played superbly his own transcription of the Bach Partita in B Flat, the Beethoven "Appassionata" Sonata, Schumann's "Papillons," and Chopin's Barcarolle and Scherzo in C Sharp Minor.

The other musical program of the convention was given in Fullerton Hall of the Chicago Art Institute, by the Gordon String Quartet, consisting of Jacques Gordon, first violin; Henry Selinger, second violin; Clarence Evans, viola, and Alfred Wallenstein, cello. An artistic program contained the Schubert Quartet in D Minor, a posthumous work; two sketches by Charles T. Griffes based on Indian themes, and the Brahms Quintet for piano and strings in F Minor, Op. 34, Mr. Bauer playing the piano part.

American Students Need Not Go Abroad

The first of the discussion sessions took place in Kimball Hall on Thursday morning, Allen Spencer presiding. Professor Alfred O. Willgeroth, director of the piano department of Rockford College, read a paper on "Conditions in Germany," in which he said:

"Students are living on bare necessities. The actual price of music and music copy paper is in many instances prohibitive. In many other cases bread for the morrow is also lacking. It is an absolute impossibility for these students to secure a new piano. Some communities even went so far as to tax pianos, and so a perfect deluge of wrecks appeared. Pianos from all ages and of the best kinds were thrown upon the market. Antiques that had never been seen by the present generation were taken from attics and store houses, many persons disposing of relics to avoid the tax. Such instruments are truly a poor medium for a student's use."

"The environment and general atmosphere in Germany is just as conducive for intensive study as ever. Living conditions, however, are so upset that it would be difficult for an American to adapt himself. As a matter of fact, there are so many eminent masters in this country now that I can see no necessity for Americans to venture abroad in uncertainty."

The discussion that followed Prof. Willgeroth's paper made it clear that in the opinion of the teachers par-

ticipating, as good instruction can be obtained in America as it is possible to get anywhere else in the world.

George Nelson Holt presided at the voice conference in Kimball Hall on Friday morning, when the discussion was led by Mrs. Genevieve Clark Wilson of Springfield. At the same hour a violin conference, led by George Dasch, conductor of the Little Symphony of Chicago, took place in the Kimball Hall studio of D. A. Clippinger, conductor of the Chicago Madrigal Club.

Through the courtesy of John W. Norton, Eric Delamarter and Palmer Christian, the visiting organists were given an opportunity to inspect the magnificent organs of the St. James Episcopal and Fourth Presbyterian Churches.

McConathy Re-elected President

Prof. Osbourne McConathy was again chosen president, and Edwin J. Gemmer, secretary-treasurer of the association at the annual business meeting of the convention on Friday, in Kimball Hall. Forrest Horrell Kellogg of Kankakee, was elected vice-president, and Marx E. Oberndorfer of Chicago, and William C. Paisley of Ottawa, were made chairman, respectively, of the program committee and the auditing committee.

The board of examiners was chosen as follows: Voice, Marie Sidenius Zendt, C. E. Sindlinger and Margaret L. Mulford; piano, Mary Wood Chase, Walter Spry and Sidney Silber; violin, Edward J. Freund, Herbert O. Merry and Herbert Butler; organ, Oliver R. Skinner, John Winter Thompson and George Nelson Holt; piano, Osbourne McConathy, E. L. Pierce and Mrs. Mary Shaw Vernon.

The Illinois schools music contest was held in Hyde Park High School on Friday morning, and the successful contestants appeared in concert on Saturday morning in Orchestra Hall. Urbana High School won the trophy in the mixed chorus class, with Harrison and University high school second and third. The boys' glee club event went to Hyde Park, with Crane a close second. Morgan Park High School won the girls' glee club banner. Out of thirty-seven candidates for the piano solo event, Elwood Gaskell of Englewood High School won. The violin prize was won by Charles Zeka of the Sterling Morton High School of Cicero. Lane Technical High School's orchestra won first prize in its event. Eloise Ellis of Elgin, won the girls' vocalist award, and Michael Neldazis of Harrison Technical High School won the boy's contest. F. W.

In Chicago Studios

Chicago, Dec. 29

CHICAGO MUSICAL COLLEGE

Max Fischel of the faculty has just brought out a new book of Advanced Position Studies for the violin. Geraldine Brown, recent graduate from Walton Pyre's class in dramatic art, is playing in "The First Year" company under the management of John Golden. Josephine Evans, also one of Mr. Pyre's graduates, has been playing with David Warfield at the Illinois Theater and is rehearsing now as understudy in the rôles of *Nerissa* and *Jessica* for the tour to the Pacific Coast. Joe Rosen, violin pupil of Max Fischel, played last Thursday at the Sherman Hotel for the concert given for the benefit of poor children.

BUSH CONSERVATORY

Announcement is made of a prize contest for Bush Conservatory students in Orchestra Hall on April 29. Students from the piano, voice and violin departments will compete for four prizes offered by leading music firms of Chicago. Piano students will contest for an A. B. Chase grand piano, valued at \$1,650, presented by the Moisit Piano Co., which also offers a Henry F. Miller grand piano, valued at \$1,250, as a prize for the winning voice student. In the violin

department two valuable old Italian violins are offered by Lyon & Healy and the Hornsteiner Violin Shop. The winners of these contests, except the intermediate violin prize, will also appear as soloists with the Conservatory Symphony in Orchestra Hall on May 20.

GUNN SCHOOL OF MUSIC

Dorothy Bowen, soprano, of the faculty, has been filling a number of holiday engagements, among which were the annual White Banquet of the Gen. Henry Dearborn Chapter of the D. A. R. on Dec. 11, the Mu Phi Epsilon Sorority musicale on Dec. 19 and a concert at St. Paul's Lutheran Church in Evanston, Ill., on Dec. 19. Stuart Barker, member of the vocal faculty, was warmly applauded as baritone soloist with the Joliet Symphony on Dec. 12. He sang a group of songs with orchestral accompaniment, under the baton of George Dasch, and a second group with piano accompaniment. Tescha May Knoll, contralto, of the faculty, sang at the special Christmas service at the First Presbyterian Church in Evanston, Ill.

MUHLMANN SCHOOL OF OPERA

In an attractive program on Dec. 13 at the school Mrs. Berte Long and Mrs. Sonya Klein sang the scene of *Mama Lucia* and *Santuzza* from "Cavalleria Rusticana," and members of the opera class sang the Prayer from the same opera. Edith Mason of the Chicago Opera, sang "Depuis le jour" from "Louise" and Giorgio Polacco made a short address to the students. William Telmach, Isadore Mishkin and Lowell Wadmund also took part in the program.

AUDITORIUM CONSERVATORY

Recent engagements by pupils of Mrs. Karl Buren Stein's dramatic classes include a program by Florence Haack for girls of the South Side Community Clubhouse on Dec. 14, a reading by Mildred Hanford for the Girls' Club of the West Side High Schools at Pilgrim Congregational Church in Oak Park, Dec. 12; a reading by Mildred Anderson in the program of the Boy Builders' Association at Austin Masonic Hall, Dec. 15, and a Christmas program by pupils of Helen Stribley at Morgan Park Church of Christ. Ruth Timme has been elected director of the Dramatic Club of the First Methodist Episcopal Church of Oak Park, where she recently staged a successful play.

Mina Hager Returns from Tour

CHICAGO, Dec. 29.—Mina Hager, contralto, has just returned from a very successful concert trip through the Dakotas. It was in the nature of a series of home-coming celebrations. Miss Hager was born in Mitchell, S. D. Capacity houses welcomed Miss Hager in every town, and re-engagements were booked in all of them. On the first of the year Miss Hager will start on an Eastern tour, including another New York recital, following which she plans to sail for Europe. She will visit London, Paris and cities in Spain.

Duluth Welcomes San Carlo Forces

DULUTH, Dec. 29.—The San Carlo Company, brought to Duluth by Mrs. George S. Richards, performed four operas—"Madame Butterfly," "Cavalleria Rusticana," "Pagliacci," and "Bohème"—during its two days' visit. The Orpheum Theater was filled at each performance, and all the audiences were enthusiastic. Tamaki Miura sang the title rôle in "Madama Butterfly" with great charm, and Anna Fitziu also won high praise as *Mimi* in "Bohème." Aldo Franchetti was the conductor. It is hoped that this season will lead to an annual opera season in Duluth.

B. S. R.

CHICAGO, Dec. 29.—Gladys Swarthout, soprano, fulfilled many engagements during November. Besides appearing as soloist with the St. Louis Symphony on Nov. 25, she gave recitals in Yankton and Vermillion, S. D.; Jamestown, Grand Forks and Valley City, N. D.; Ursuline College at Springfield, Ill.; Galloway College at Searcy, Ark., and joint recitals with other artists at St. Peter, Litchfield, Coleraine and Fairmont, Minn.

New Cantata Sung

CHICAGO, Dec. 29.—W. D. Armstrong's new cantata, "The Birth of the Messiah," was sung in the First Baptist Church of Alton, Ill., last Sunday with a chorus of forty and soloists. Other recent Clayton F. Summy publications, "Fireside Fancies," by Joseph Clokey, and "Told by the Campfire," by Hugo Goodwin, have been featured by Guy Filkins, organist of Central Methodist Church, Chicago, on his December programs.

Funeral Services for Mrs. Kinsey on Jan. 7

CHICAGO, Dec. 29.—Funeral services for Mrs. Carl D. Kinsey, wife of the treasurer and manager of the Chicago Musical College, will be held in the chapel of Rose Hill Cemetery, Chicago, on Jan. 7, at two o'clock. Mrs. Kinsey was killed in the wreck of the Twentieth Century Express near Erie, Pa., on Dec. 9. Mr. Kinsey, who has been confined to St. Vincent's Hospital in Erie with a fractured leg received in the wreck, was expected to leave for this city on Jan. 2.

Renk Directs Turner Concerts

CHICAGO, Dec. 29.—Fritz Renk, violinist, has been engaged to direct a series of Sunday afternoon concerts at the North Side Turner Hall. Sunday concerts have been given there for the past fifty years under the auspices of the Chicago Turngemeinde and are a popular institution with residents of the North Side. Mr. Renk will conduct an orchestra of twenty-five men.

Harvard Glee Club on Visit

CHICAGO, Dec. 29.—The Harvard Glee Club, singing in Orchestra Hall on Christmas night, had only a small audience. The program, unlike the program of other college glee clubs, concerned itself with serious music. The chorus is a well-disciplined body, and the singing deserved better response from the public. Dr. Archibald T. Davison conducted.

CHICAGO, Dec. 29.—Vierlyn Clough gave a very fine reading of the Rachmaninoff Third Piano Concerto at Sunday's meeting of the Heniot Levy Club. Other numbers were given by Francisco Santiago, Leroy North and Bernice Barber.

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Carl Friedberg Heard in Concert in America for First Time in Six Years

(Portrait on front page)

FOR the first time in six years Carl Friedberg, noted pianist, is appearing in concert in America. During this period he has confined his concert activities to Europe, spending a portion of his time each season at the Institute of Musical Art, New York, where he has conducted master classes in piano instruction.

Mr. Friedberg's first New York recital, early in December, demonstrated that time has added to his artistic stature and increased his virtuosity. In former years he was one of the favorites of the concert stage in this country. In one of his early seasons he appeared five times in Boston and played repeatedly with the New York Symphony, the New York Philharmonic and the orchestras in Philadelphia, St. Louis and Cincinnati, in addition to the Metropolitan Opera Orchestra.

During the past few years Mr. Friedberg has toured extensively in Germany, Austria, Denmark, Sweden, Norway, Spain and Holland. It was in the Netherlands that he concluded his last tour before arriving in America, where

he gave twenty concerts in two weeks. Illness prevented appearances in London, and two concerts for which he was engaged have been postponed until May, when he will return to Europe for another tour.

While in this country Mr. Friedberg will play in Philadelphia, Boston, Chicago and many other cities.

His second New York recital will be given at Aeolian Hall on Jan. 12. Besides playing in concert, Mr. Friedberg is holding his annual master classes at the Institute of Musical Art.

He will return for the entire 1924-25 season, for which he has already accepted a number of orchestral and recital engagements.

R. E.

HOFMANN DOMINATES STOKOWSKI CONCERT

Philadelphia Hears Pianist and Orchestra in Program of His Compositions

By H. T. Craven

PHILADELPHIA, Dec. 31.—Josef Hofmann dominated in striking fashion the program of the Philadelphia Orchestra at its Friday afternoon and Saturday evening concerts in the Academy of Music last week. The distinguished pianist appeared as virtuoso with orchestral accompaniment, as unaided soloist, and throughout the entire proceedings as composer.

His Concerto in A Flat dates from 1903, but it has not stalled with the lapse of time and in Mr. Hofmann's hands it became a work of splendor and of signal appeal. Its originality is especially displayed in the Scherzo, written with masterly comprehension of the resources of the piano and, of course, played by the composer with the utmost brilliancy. The "Chromaticon," in which modern orchestral devices are conspicuously employed, was a fascinating tour de force.

Popular appreciation of Mr. Hofmann's talent reached a peak, however, in the reception accorded to the three unaccompanied piano pieces "Sanctuary," "East and West" and the dazzling "Kaleidoscope." After the conclusion of this group on Friday, a rule of the Philadelphia Orchestra concerts was broken and Mr. Hofmann delighted his admirers with an encore—a charming berceuse of his own, interpreted with fine poetic feeling.

Mr. Stokowski conducted his men in the tone-poem "The Haunted Castle," a score heretofore presented under the pseudonym of Michael Dvorsky. The disguise, however, has been penetrable for several years. The development of iconoclasm in twentieth century music has resulted in a decided change in the effect of this work upon ears which have heard the dissonances of Schönberg and "The Six." In fact "The Haunted Castle" has been robbed of its former terrors and cryptic character. It is an effective symphonic poem today, void of seriously formidable enigmas, colorful, ingeniously devised and convincing in atmosphere.

Rarities, rather than novelties, lent particular interest to the program submitted by Leopold Stokowski at the concerts of the Philadelphia Orchestra in the Academy of Music on Friday afternoon and Saturday evening, Dec. 21 and 22. The infrequent presentation of two numbers was attested by the conductor's rather unusual employment of the orchestral scores. The unfamiliarity of the "Queen Mab" Scherzo from Berlioz's "Dramatic Symphony" of "Romeo and Juliet," contributed the element of surprise to the hearing of a delightful and, in a way, a pioneering essay in descrip-

tive fanciful music—that music of a distinctly literary school in which its composer revelled. Mr. Stokowski interpreted the whimsy with fine imaginative understanding.

Michel Penha, admirable first 'cellist of the Orchestra, brought forward the other stranger to the average run of programs—Schumann's Concerto in A Minor, Op. 129. Schumann's romanticism and poetic feeling characterize this work.

The symphony was the "New World," read by the conductor with an eloquence which actually disclosed new beauties. The program opened with Ernest Bloch's "Poème Juif," No. 1 ("Danse.")

For the first time in sixteen years "Fedora" was presented in this city by the Metropolitan Opera Company at the Academy of Music on Tuesday evening, Dec. 18. Giordano's music drama has dated considerably since its last production here and its once much discussed modernism remains scarcely a subject for excited commentary. The melodic substance of the second act justifies, if anything does, its resuscitation. Mr. Gatti had brought over a strong cast, which included Maria Jeritza, a spectacular figure in the name part; Mr. Martinelli, a virile and full-voiced Loris, and Mr. Scotti, finely effective in his original rôle of *De Serix*. Gennaro Papi conducted. The opera was staged with a taste and fitness, virtually unknown on the American lyric drama stage in the days when Giordano ranked as an innovating "modern."

Viafora Pupils Sing in Revue

Julia Milhauser and Mrs. Martin Beck, two talented pupils of Mme. Gina Viafora, were heard in prominent parts in a musical revue that was given two performances at the Waldorf-Astoria, recently, under the auspices of the Junior League of the Cardiac Committee of the Public Education Association. The revue, entitled "Vanity Fair," was staged under the direction of Sigmund Romberg, with dances arranged by May Leslie. The music was by Alfred Nathan, Jr.

Herma Menth to Play in New York

Herma Menth, pianist, will give her annual New York recital in Aeolian Hall on the evening of Jan. 8. In addition to works by d'Albert, Mendelssohn, Schumann, Debussy, Gartner, Friedman and Liszt, Miss Menth will play Sinding's *Con Fuoco*, Op. 125, No. 1, which will have its first hearing on this occasion.

Syracuse University Gets Bequest for Scholarship in Music

SYRACUSE, N. Y., Dec. 29.—The will of Mrs. Agnes A. Morgan of this city, who died on Aug. 8 last, bequeaths the sum of \$5,000 to the College of Fine Arts of Syracuse University to found a scholarship in music in memory of her father, Charles Foster. The will provides further that the residuary estate shall be divided among the several legatees mentioned, in ratio to the cash amounts so bequeathed. As the total amount of Mrs. Morgan's estate is approximately \$200,000 and a little more than \$50,000 is willed to the specific beneficiaries, it is assumed that the College of Fine Arts will further benefit to the amount of between \$10,000 and \$15,000.

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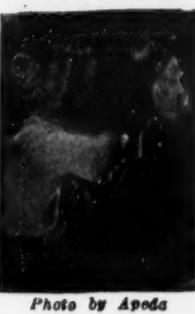
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Messiah" Over the Land

[Continued from page 11]

shepherd, sopranos; Mary Elder Shipp, contralto, and Philip Culkin, baritone. Dorothy Brandon, Erma Rowewox and Bernard Helfrich were accompanists. **EVE SIMMONS-RUNYON.**

Charleston, S.C.

Dec. 29.—Mrs. W. G. Locke conducted a performance of "The Messiah" at St. Philip's Church on Dec. 18. Louise Bargman, soprano; Martha Freyenschmidt, contralto; H. W. Hopke, tenor, and R. F. Fleet, bass, were the soloists and the choir numbered seventy-five voices.

V. G. TUPPER.

Huntington, W. Va.

Dec. 29.—Under the leadership of H. C. Shadwell, the Huntington Chorus and orchestra were heard in "The Messiah" at the City Auditorium, under the auspices of the music department of Community Service. The solo music was shared by Mrs. John Culton, Mabel McLaughlin, Mrs. Van Dyke Clark, Mrs.

J. H. Ferguson, Mrs. Carl Park, Mrs. C. E. Haworth, sopranos; Maud Phillips, Annie L. Leonard, Mrs. Julian Williams, Mrs. J. S. Klumpp, Mrs. H. A. Lawrence, contraltos; H. E. Abrams, Thomas Martin, I. E. McAbey, Henry Martin, tenors, and Belford Cheadle, Wilford Booher, Louis Gilmore, C. H. Brown and L. H. Cammack, basses. The singing of "The Messiah" was Community Service's holiday free-will offering to the city and the arrangements were in charge of the music committee comprising Mrs. H. A. Lawrence, Mary Burks, Sara Galloway, L. H. Cammack and Ian Forbes. The audience, it is estimated, numbered nearly 3000 persons.

MRS. H. A. LAWRENCE.

Springfield, S.D.

Dec. 29.—The Springfield Choral Society, which includes many students of the Southern State Teachers' College, sang "The Messiah" recently and proposes to make the performance of this oratorio an annual event. Miss Strahan, head of the department of music at the college, conducted, and Miss Wendt was accompanist.

**BOSTON HEARS NEW
"COLOR SYMPHONY"**

Monteux Gives First American Performance of Novel Work by Arthur Bliss

By Henry Levine

BOSTON, Dec. 31.—The first performance in America of Arthur Bliss' "Color" Symphony was the feature of the concerts of the Boston Symphony on Friday afternoon and Saturday evening, Dec. 28 and 29. The Symphony is in four parts, designated, respectively, "Purple," "Red," "Blue" and "Green."

Mr. Bliss has not sought directly to portray color in music but since he is sensitive to moods suggested by colors as well as by music, he has, through an association of ideas, succeeded remarkably with his Symphony in stimulating sensations of color.

Purple, for example, suggests "the color of amethysts, pageantry, royalty and death." Correspondingly, without too confining or literal a program, Mr. Bliss has evolved a music that portrays pomps, yet restraint; warmth, yet not fire. Likewise the psychic moods stirred in him by red, blue and green find their counterparts in music singularly suggestive of such moods.

The composer's orchestration is brilliant, sure-stroked and effective. Mr. Bliss was present at the performances and appeared on the stage in response to the generous applause.

The soloist at these concerts was Pablo Casals, cellist. He played Boccherini's Concerto in B Flat and gave it a notably delicate and charming interpretation. Refinement of shading, resourcefulness of bowing and a fascinating rhythmic sense characterized Mr. Casals' performance.

Brahms' "Tragic" Overture opened the concerts and orchestral fragments from Ravel's "Daphne et Chloe" closed them.

LONG BEACH, CAL.—Inez Webber, lyric soprano, sang songs of Spanish California at the recent opening of the Mission Theater in San Pedro. Ruth Bennett, soprano, sang at the Life Insurance Association Banquet, at the Palomar Café. Both singers are Mills pupils.—Lucy E. Wolcott, soprano, gave a costume recital recently, assisted by Helen Cook Evans, pianist, who gave "pianologues." — Teachers presenting pupils this month were Bernice Hall and Delphia Comer, of the Olga Steeb School. Those heard were Laurelle L. Chase, Rose Vail, Pearl Beekman, Clarence E. Krinbill, Helen M. Sargent, Ethel W. Putnam, Ivy Lake, pianists, and Mrs. Allan K. Chase, violinist.—The music department of the Polytechnic High School presented Leona Neblett, violinist; May Shaffner, soprano, and Raymond McFeeters, pianist, at two assemblies recently.

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Manhattan Season Auspiciously Opened by the Wagnerian Forces

[Continued from page 1]

before the trumpet-point started the overture on its familiar way.

"Rienzi" is the work of a young man of twenty-four, and this single factor is perhaps sufficient to mark it out as a really rare musical feat. Based on Bulwer-Lytton's endless novel of the same name, the opera deals with the revolt headed by Rienzi, Papal notary, in the fourteenth century against the despotic Roman nobles. Wagner tried hard to persuade himself that he was creating a true art-work, a thing conceived in the pure flame of enthusiasm and fashioned without pandering to the groundlings of his time. But, as Mr. Henderson notes, the master's conscience was by no means without stain when he viewed "Rienzi" in the perspective of later years. The fact is easily understandable.

A Work à la Meyerbeer

In "Rienzi" Wagner has done little more than build a brilliant operatic piece according to the ground-plan and specifications of Messieurs Spontini and Meyerbeer. The piece is of the stage stagey. It is crammed with all the artificialities, the alarms, the mock heroics, the tinsel, the struttings of its famous prototypes. The music is loud and sentimental by turn, windy and pompous, with only an occasional dramatic stroke or a felicitous instrumental combination to betoken the future master and lift the piece momentarily from the slough of banality. It is true that the music, and particularly the orchestration, shows uncommon skill for a composer of such tender years—at times the scoring is even masterly—and it is further true that there are times when imagination flashes through and illuminates the whole tissue. But against these legitimate strokes of genius and against the brilliant manner in which the whole conception is carried through, must be balanced long, arid stretches of conventional, rococo melody—melody on the approved pattern, drenched with sentiment and generally devoid of deep dramatic significance. In "Rienzi," to repeat, the master that was to come is only rarely adumbrated; here and there one discerns the fleeting shadow of the great man but blurred and obscured by the pretentious figures

of his models—Meyerbeer, Rossini, Spontini.

The Opera's Argument

The opera begins with the abduction by Orsini and his followers of Irene, Rienzi's sister. Colonna and his comrades appear upon the scene; there is a fight, and Irene is rescued by Adriano, the son of Colonna. Then the populace pours in, the Pope's legate arrives and finally Rienzi. The latter promises the people that he will lead them against their oppressors, the nobles. He places his sister in the care of Adriano (this part, by the way, is sung by a contralto), who is in love with Irene. There is a crowd scene, and after much excited choral business Rienzi leads the people against the aristocrats. He conquers, and the nobles, now suppliant, pretend to accept the new state of affairs. All the while they are plotting Rienzi's assassination, and to Orsini and his blade falls the sanguinary task. A coat of mail saves Rienzi, and the would-be assassin is condemned to death. Rienzi is softened by Adriano's and Irene's pleas for clemency, and in a grand scene he pardons his enemy.

The remaining three acts—there are five in all—may be summed up as follows: The people begin to lose faith in Rienzi, "last of the Tribunes." The nobles, breaking their oath to Rienzi, renew their plotting against him. There is another battle between plebeians and patricians, and the former, led by Rienzi, conquer. In the fighting, Colonna, father of Adriano, is killed, and Adriano turns against Rienzi, swearing vengeance. The capitol is set afire, with Irene and Rienzi inside its walls. Too late, Adriano repents and rushes in to rescue them. The building crashes in upon the three, and the nobles beset the now leaderless commoners and disperse them.

A Commendable Performance

The company's performance was a generally commendable one. Eduard Moerike wielded a brisk and authoritative baton, keeping singers and instrumentalists alert from the start, and infusing much warmth and color into the massive score. Heinrich Knote, a former member of the Metropolitan, enacted the title rôle with quite complete com-

mand of its histrionic difficulties and considerable vocal resourcefulness. Luise Perard, a newcomer, proved a stately and pleasant-voiced Irene, giving a decidedly convincing interpretation of this rather colorless rôle. Adriano was in safe hands, being enacted and sung with fine ardor by Ottolie Metzger. Mr. Schoepflin—the Pogner of the preceding evening's "Meistersinger"—was worthy as Colonna, and Benno Ziegler filled the part of Orsini satisfactorily. Editha Fleischer's Messenger of Peace was sweet of voice, and the remaining rôles were satisfying as interpreted by Messrs. Eck, Schramm and Staudemeyer.

The settings were simple, sometimes almost to the point of bareness, but they doubtless came within measurable distance of the effect intended by the composer. The chorus sang with zeal and bright tone and in general discharged its arduous tasks ably.

BERNARD ROGERS.

"Meistersinger" Opens Series

The performance of "Die Meistersinger" on Christmas Night was a thoroughly enjoyable one. Under the direction of Mr. Stransky, who received a great welcome each time he came to the conductor's chair, the magnificent score flashed forth glowing colors and proceeded from start to finish with unceasing life and ardor. Barring the prelude, which sent the opera away to a rather halting start, the work as a whole was admirably played by the State Symphony men at this, their operatic début. The instrumental tone, individually and collectively, was incomparably better than that produced by last year's Wagnerian orchestra; the men strove earnestly and generally successfully to realize Mr. Stransky's every wish, and the total result was abundantly satisfying. Notably fine was the interpretation of the music that weaves a poetic spell over the opening half of Act II, while the meditative beauties of the prelude to the last act were published with lovely tone and deep expressiveness.

Only one singer new to Manhattan opera-goers graced the cast, Adolph Schoepflin, who enacted the rôle of Pogner. However, the important part of Hans Sachs brought the first appearance with this company of the erstwhile Metropolitan artist, Herman Weil. For the rest, the cast comprised "old" Wagnerians: Editha Fleischer as Eva; Emma Basseth as Magdalena; Robert Hutt, Walther; Desider Zador, Beckmesser; Benno Ziegler, Kothner; Paul Schwarz, David, and Max Lippmann, Emil Staudemeyer, Otto Semper, George Lindemann, Joseph Braun, Fritz Graef, Heinrich Konrad and August Mueller as the remaining Meistersinger. Herman Groetzinger cared for the tiny part of the Nachtwaechter.

An Admirable New Singer

Mr. Schoepflin's was a finely drawn portrait of Pogner, imposing in its dignity, earnest, rich in human qualities. He sang his music capitally, too, and in general impressed the observer as being a distinctive and highly able addition to the company's personnel. Mr. Weil's Sachs was a heartily commendable performance. His reflective cobbler was convincing to look upon and agreeable to hear. The "Wahn, Wahn" was sung in a manner which preserved its grave beauties admirably.

Beckmesser, the sleek and sly, was extraordinarily well played by Mr. Zador. If his singing of the famous serenade did not realize to the fullest the song's and the situation's comic possibilities, he more than compensated by his properly acid and malevolent portrayal of the rôle, a portrayal worthy of the warmest commendation. Mr. Hutt was a stalwart Walther, singing with much passion, although not always with due regard for tempi or completely satisfying tone. On the whole, however, he gave a good interpretation of the lovelorn young noble.

Editha Fleischer's Eva was charming vocally and Magdalena was competently enough interpreted by Emma Basseth. Mr. Schwarz's David was hardly a distinguished performance, but he labored earnestly to bring sprightliness and youthful ardor to the rôle. The rest of the cast were well chosen.

The chorus was better to listen to than to watch, but it did its job to the best of its powers and poured such a spirit of joy into its task as to claim ungrudging admiration. Scenically the produc-

tion

was

far

from

lavish;

indeed, the

severity

of the mountings

sometimes

went

a step too far.

The final

scene

was easily the best of the

four,

Ardent applause greeted the prin-

pals after each of the three acts, bring-

ing them before the curtain repeated

and several times Mr. Stransky was

called upon the stage to share hono-

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Orchestral Week Rich In Novelties Brings Native Scores

In the field so assiduously cultivated by the orchestras, holiday week was a period of great interest and considerable importance. The Philharmonic, appearing for the first time this season under the baton of Henry Hadley, gave New Yorkers a fairly generous taste of its promised American novelties. The works heard were the Chicago composer, Felix Borowski's one-poem, "Youth," and a score, "Pan," by an unfamiliar Brooklyn composer, William Schroeder. The Symphony Society brought forward an irresistible novelty in the shape of a Paderewski program, with the eminent Polish pianist playing the solo part in his own Piano Concerto. Mr. Stransky's "Statesmen," as his orchestra is coming familiarly to be called, began its Metropolitan Opera House series with a Dvorak-Tchaikovsky program, the soloist being the distinguished pianist, Moriz Rosenthal.

Hadley Leads American Works

Henry Hadley, associate conductor of the New York Philharmonic Orchestra, took the post of command for the first time this season at the society's 1815th concert, given in Carnegie Hall on Thursday evening, Dec. 27, and led his forces very ably indeed throughout a somewhat unusual program and a highly playable one. This began with Haydn's Symphony in B Flat (No. 12 in the Beethoven and Hertel list), which was given with the right adjustment of robustness and delicacy to set forth its perennial freshness and charm. Then came Tchaikovsky's Violin Concerto, played with superb mastery by Efrem Zimbalist on his recently acquired "Strad," from which he evoked a magical tone of ravishing beauty. The second part of the program brought the first performance in New York of a Fantasie-Overture, entitled "Youth," by Felix Borowski of Chicago, and Stravinsky's Orchestral Suite from the ballet, "Petrushka," played for the first time by the Philharmonic, though a novelty in local concert rooms. Mr. Borowski's composition is not programmatic, but well befits its title in that it is light, bright, volatile, frank, fresh, somewhat headstrong and gusty and comparatively brief. It is brilliantly and effectively orchestrated; indeed, on first hearing, it impressed one being more noteworthy for skillful

workmanship than for originality of invention or individuality and significance of thematic material. This work took the prize of \$1,000 in a competition conducted last spring by the Chicago North Shore Festival Association, at which Mr. Hadley was one of the three judges. He evidently thinks very well of it, and he gave it such a brilliant and effective performance that the applause persisted until the whole orchestra had been made to rise in acknowledgment. Yet candor must admit that it was eclipsed by the virtuoso performance of the fascinating Stravinsky score that followed it.

G. W. H.

The Philharmonic, under Mr. Hadley's leadership, gave a concert in Carnegie Hall on Sunday afternoon, presenting a ballet suite by Gretry, Tchaikovsky's Violin Concerto in D, played by Efrem Zimbalist; Tchaikovsky's "Nutcracker" Suite and a new Rhapsody for Orchestra, "Pan," by William Schroeder, a Brooklyn composer, who has to his credit several light operas and other works. Mr. Schroeder has handled his material with good craftsmanship and has spent much pains and imagination in depicting the nature-god. The introduction seemed admirably conceived and full of atmosphere, but as the "program" of the work progressed one would have liked a little less restraint and a fuller development of the various themes. The score was brilliantly performed, and both the conductor and the composer were given a hearty reception by the large audience.

Mr. Zimbalist, who was also the Thursday and Friday soloist, repeated his altogether admirable interpretation of the Tchaikovsky Concerto. He was especially good in the beautiful second movement and played the opening measures of the Finale with great breadth of style and nobility of feeling. He was given many recalls.

The orchestra was much applauded for its playing of the Tchaikovsky Suite and had to repeat the "Danse des Mirlitons."

H. C.

Hommage à Paderewski

The New York Symphony's concerts at Carnegie Hall on Thursday afternoon and Friday evening took the form of an Hommage National. The program comprised Paderewski's Symphony in B Minor and Paderewski's Concerto in A Minor. The soloist was Paderewski, described in the program tribute as "Patriot, Pianist and Composer." The audience seemed most loyal to the pianist. Written to celebrate the fortieth anni-

versary of the Polish revolution of 1863-64, Paderewski's symphony is an interpretation of his native land and a tribute to it. When it was first played by the Boston Symphony in 1909, Paderewski said that he would add a scherzo to the existing three movements, but though the political progress of Poland has given him the theme, he has not yet completed the work.

In spirit the symphony, like the history of Poland, is decidedly minor. It is despondent and melancholy; a funeral dirge is followed by a trumpet call. The tragedy of war is mitigated by its chivalry. Under Walter Damrosch the New York Symphony gave the work an understanding performance. In the exultant finale the varying moods were skillfully interpreted and played with a spirit which almost made the audience forget the length of the work.

The concerto, which followed, was the finer and the more enjoyable of the two works, because the composer played the solo part and because it is an exposition of musical rather than historical ideas. The interest in the symphony was in good part an interpretation of it as a factor in the political career of Ignace Jan Paderewski, Polish patriot and statesman. Its performance was avowedly a tribute to him, and when he appeared on the platform Mr. Damrosch, his orchestra and a great part of the audience rose to applaud.

From a half-concealed stool behind the piano lid Mr. Damrosch conducted the concerto, leaving an unobstructed view of the pianist. Paderewski, in contradiction of a widely held view that a composer never knows how to play his own works, gave a memorable performance, greater than those given by the other pianists who play it.

The orchestra, particularly in the Andante, brought out the romantic beauty of the concerto. Mr. Damrosch conducted so as to give the pianist every opportunity for exhibiting his virtuosity and the significance of his music.

The audience, which filled Carnegie Hall and stood rows deep at the back, was more than enthusiastic. The concert was an event and every one was conscious of it. Paderewski was more than an artist—he was a hero, and not only of a concert. The applause was a tribute to the man and incidentally to his talents. There was almost something of an atmosphere of making history in Carnegie Hall on Thursday afternoon.

H. M.

Rosenthal with "Statesmen"

Moriz Rosenthal played Tchaikovsky's B Flat Minor Piano Concerto brilliantly as soloist with the State Symphony at its Sunday afternoon concert at the Metropolitan Opera House. The pianist, who revelled in the fiery exaltation of this music, was admirably supported by Mr. Stransky's forces.

Mr. Rosenthal's power in tone production was at once illustrated in the enunciation of the initial subject of the first movement, and the elaborate working out of this section of the Concerto, on

the part of both pianist and orchestra, was really imposing. The Andante was notable for its poetic significance no less than for clarity of form—indeed this movement was memorable for the artistic grace with which it was interpreted. A big audience demonstratively applauded Mr. Rosenthal, who was recalled many times.

Mr. Stransky, for whom also there was much applause, led his forces in a graphic and expressive interpretation of the "New World" Symphony and in the noisy "1812" Overture of Tchaikovsky.

P. J. N.

New York Events

[Continued from page 27]

Bertram Green, who was Miss Franklin's husband.

Miss Franklin's art at times was charming. With no especial claim to vocal placement or technique, she nevertheless revealed a voice not entirely devoid of pleasing quality. It was her interpretative gifts that made her songs live. She is a mistress of that art and delivers a humorous message as convincingly as a pathetic one.

The outstanding features of her interesting program were "Two Cautionary Tales" by Liza Lehmann and a Nineteenth Century ballad, which was most delicately presented, the music being by Jerry Jarnagin, her accompanist, who was heard in several solos during the evening and gave sterling support to Miss Franklin in all her numbers. Changes of costume lent contrast and color to her several groups. M. B. S.

Boston Flute Players' Club Features Suite by Heilman

BOSTON, Dec. 29.—The Boston Flute Players' Club, in the program arranged by Georges Laurent, musical director for the second concert of the season at the Art Galleries of the Boston Art Club on the afternoon of Dec. 23, included the first performance, from manuscript, of William Clifford Heilman's Suite in E Flat for flute, oboe, clarinet, horn and piano, with the composer at the piano. Mr. Heilman's music found prompt favor because of its poetic charm and its artistic scoring for the instruments. A Mozart Quintet for woodwind and piano was performed by Louis Speyer, oboe; Paul Mimart, clarinet; Abdon Laus, bassoon; Max Heiss, French horn, and Henry Levine, piano. Frank Macdonald, violinist, and Henry Levine, pianist, played Ernest Bloch's Sonata for violin and piano, a work which was warmly applauded. Elizabeth Bates, contralto, sang charmingly six Christmas songs by Peter Cornelius, with Malcolm Lang as accompanist.

W. J. PARKER.

Recent Press Comment on the Conducting of

N. LINDSAY NORDEN

Reading Choral Society

Philadelphia Orchestra Men

"The concert began with an excellent performance of Tschaikovsky's Fourth Symphony, led by Mr. Norden, the entire work being played . . . Reading has every reason to be proud of her Choral Society, which is undoubtedly one of the finest singing organizations in the State, if not in the entire country. The parts are exceedingly well balanced and the quality of the voices very fine. . . . All the numbers were enthusiastically rendered, with excellent ensemble, splendid tonal quality and ample power. . . . One of the most interesting numbers was a 'Benedictus,' by Mr. Norden. . . . It is very tuneful and exceedingly well written, especially the vocal parts, while the orchestration is skillfully used to set off the voices to best advantage." —*Evening Ledger*, Phila., Dec. 21, 1923.

"The Brahms work ('Song of Destiny') was the largest in scope, as well as the finest single number of the concert, and was very beautifully performed, both chorus and orchestra entering fully into the spirit of the wonderful composition. Mr. Norden's composition was well received. . . . The audience which attended was very large and equally enthusiastic." —*Public Ledger*, Phila., Dec. 21, 1923.

"But surpassing all else in musical value was the sublime F minor Symphony of Tschaikovsky. . . . The conducting of N. Lindsay Norden contributed in no small way to the successful playing of this number. . . . Mr. Norden's conducting left little to be desired. His interpretation of the score and directing of orchestra and singers was well nigh flawless and he was roundly applauded for his work." —*Reading Times*, Dec. 21, 1923.

"The concert was of high character; it made an appeal to those who appreciate the noble and the lofty in musical art; it was given in a manner that shows the determination of the chorus to excel and the ability of the director to enable them to do this. . . . The work of the chorus was such as would be creditable to any community." —*Reading Tribune*, Dec. 21, 1923.

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Organ Works and Songs Among New Publications

By SYDNEY DALTON



GROUP of new pieces for the organ contains a "Romanza," by Carl Busch, arranged by Orlando A. Mansfield; a transcription of Grieg's "Springtide," Op. 33, No. 2, made by Gottfried H. Federlein; two arrangements by William J. Smith of numbers by Cedric W. Lemont, "At the Window" and "Tendresse"; "Phansie," by Orlando A. Mansfield, and Vladimir Ivanovitch Rebikoff's "Valse Mignonne," transcribed by H. Clough-Leighter (*Oliver Ditson Co.*). All of them are sufficiently good to find a place in the necessarily large and constantly changing repertory of the organist, but particular interest attaches to Federlein's conscientious transcription of Grieg's delightful and popular "Springtide" and Rebikoff's Valse. This last is a piece written primarily and distinctively for the piano, and even in Clough-Leighter's transcribed version it retains the characteristics of that instrument, but the capabilities and possibilities of the organ today are overlapping into the domain of the piano, and this delicate, spirited waltz, verging on the brilliant, does not suffer through the change of medium. Most of the remaining pieces in this group are sufficiently easy to permit of their performance with but little preparation.

* * *

cided gift of pure melody that the composer gains his effects. In fact, in this regard he is rather lacking, but he has the knack of inventing expressive, well-chosen figures with which to elaborate his musical pictures. The composer catches the spirit and content of the poem as a whole and translates it into appropriate tone language, although he sometimes is careless of detail, as when, for example, he hurries over the first two syllables of the word "gossamer" and places the third on the first beat of the bar. Mr. Beecher's music is skillful and interesting; he has something to say and, for the most part, says it well.

Transcription and Caprice for Violin

Albert Spalding, an indefatigable transcriber, has added a magnum opus to his list by including Carl Maria von Weber's "Rondo Brilliant." Pianists, good, bad and indifferent, have toyed with its intricacies for many a year, and now Mr. Spalding has placed it at the disposal of his violinist confrères, who will find it at least as difficult as the piano original. It is an old-fashioned bit of music, with something of an enduring quality about it that keeps it in the current repertory despite the passing of its idiom. Mr. Spalding has done his work excellently, adding to the literature of the violin a number that is brilliant and diverting and well worth the effort it demands in the learning.

From the same press (*G. Schirmer*) there comes a Caprice by Warner M. Hawkins, entitled "In Jovial Mood," that is attractively bright and melodious. There are intricacies here and there that demand skill, but as a whole its effectiveness is much greater than its difficulties.

* * *

Three Piano Pieces from England

Eric Cundell is the latest composer to succumb to the lure of that musical siren, the "Londonderry Air." He has worked it into a very good piano solo, touching it up just sufficiently to avoid monotony in repetition. From the same publisher (*London: W. Paxton & Co.*) and same composer comes a "Valse Fantasque," dedicated to Lydia Lopokova; good music, but not entirely effective for the piano. Mr. Cundell writes well, however, and has ideas. J. Stuart Archer's "Moto Perpetuo" is a bright little study and possesses sufficient dash and verve to carry it along for seven pages.

* * *

New Piece for Violin by Michael Banner

Violinists who heard Michael Banner play his "Legend of the Hermit Thrush" (*G. Schirmer*) at his recital in Aeolian Hall, New York, last season must have been impressed by its beauty and originality, and will be glad to know that it is now in print. Those to whom the piece is unknown should add it to their repertory forthwith. It is a charming, graceful number, sensitively conceived and skillfully written. It is not a bravura piece, but demands a high degree of musicianship and artistry to do it justice.

* * *

Two Melodies for Cello by Otto Ortmann

Otto Ortmann has chosen an appropriate title for his two pieces for cello. He calls them "Two Melodies" (*G. Schirmer*), or, separately, "Berceuse" and "Pensée d'Amour," and gives us simple, tuneful numbers that are well within the capabilities of the average instrumentalist. The themes are in no way distinguished or noticeably original, but are pleasant enough to lend interest, and the composer has handled them in a musically manner.

Three Good Teaching Pieces by Katherine E. Lucke

Katherine E. Lucke's fourth and fifth grade teaching pieces of the type that can be used with profit. They are, as pieces in the early grades should be, conventional in form, offering opportunity for analysis of elementary forms—the three-part with simple extensions, for example. Miss Lucke's ideas are interesting, well developed and musically. The technical demands of her pieces are uniform, and there is variety in their moods. They can be heartily recommended to the teacher.

* * *

Suite for Piano by Theodora Troendle

Theodora Troendle's "Suite Juvenile" (*Clayton F. Summy Co.*). The composer, who, with this work, makes her début in these columns, possesses ideas and the ability to make good use of them. There is, to be sure, a certain amount of unevenness in the eight numbers that go to make up the volume, but the best of them is quite good and the least of them not uninteresting. They are not difficult to play; fourth or fifth grade students would find them available. The composer has dedicated the suite to Mrs. Fannie Bloomfield Zeisler.

* * *

Two Songs for High Voice by Carl Beecher

The name of Carl Beecher is not frequently found on the music that comes to this desk for review. His work, however, bears evidences that he is skilled in his craft; a composer who husbands his ideas and makes the most of them. Two recent songs from his pen are entitled "Above the Clouds" and "Thistle-down" (*G. Ricordi & Co.*), for both of which Helen Coale Crew has supplied the texts. It is not so much in any de-

signation. "Where Willows Drown" by Carlyle Davis (*John Church Co.*) agreeable, dreamy little number, at fourth grade. "Assembly Grand March" by Carl Wilhelm Kern (*Olive Ditson Co.*), for two hands, four hands and hands. Possesses verve and sweep. Fourth grade.

New Music Received

"New Method for Violin," by Alfeo Buja (*Milan: A. & G. Carisch & Co.*). Book four, part one of this work on violin technic, earlier sections of which have been reviewed in these columns. This book takes up the trill, pizzicato, ornaments and short selections from the works of standard composers.

Readings with music: "Village Gossip," by Edward C. Barroll; "The Child Next Door," by Frieda Peycke, and "Two Loves," by Phyllis Fergus (*Clayton F. Summy Co.*). The first and third are humorous dialect verses. All three are simple and the accompaniments tuneful.

Unison chorus: "Banner Most Glorious," by Lucy F. Nelson (*Schroeder & Gunther*), dedicated to the Daughters of the American Revolution, of which the composer-author is the regent of Paulus Hook Chapter, Jersey City, N. J.

Popular songs: "Beguin' Smilin' Eyes," "Pretty Molly Malone" and "The Jaunting Car," by George H. Gartlan (*Hinds, Hayden & Eldredge*), sung by Fiske O'Hara in the play, "Jack of Hearts." Typical O'Hara songs, written to appeal to the kind of audience before which this actor-singer appears.

Sacred quartets for men's voices: "Lowden's Book of Sacred Quartets" (*Heidelberg Press*), a book of forty-three short sacred numbers in the style of hymn tunes, most of them composed by C. Harold Lowden.

Second grade piano pieces: "Miniature Solos," by Helen Sears (*Chicago: Gilbert Music Co.*), six in number: "Melody," "Puppets on Parade," "Follow the Leader," Waltz, March and Serenade. Good teaching material.

More piano pieces: "Violets," "Alone" and "Rolling Waves," by Orville A. Lindquist (*Arthur P. Schmidt Co.*). Third and fourth grade pieces, rather commonplace but tuneful. "Evening Chimes," by Ferdinand Kuehn (published by the composer in Baltimore, Md.), lacking somewhat in unity and

but

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"Figaro" Is Among First Week's Offerings of Wagnerian Company

[Continued from page 32]

pear to be the ideal vehicle for her essentially dramatic voice, though her performance of the lovely "Dove sono" air brought long applause. Versatile Editha Fleischer as *Susanna* succeeded best of the cast in capturing the Mozartian style, her voice gaining in tonal purity and strength throughout the evening, until her "Deh vieni non tardar" in the last act proved a capital piece of singing. Her acting had archness to commend it. Joan Ruth was heard as *Cherubino*, substituting for Hanna Rodegg. The young American soprano acquitted herself well in the trying part, singing with much skill, though handicapped by a voice light for the rôle. The male members of the cast included Theodor Lattermann as a duly boisterous *Figaro*, with a resonant though not over-flexible voice, and thus somewhat taxed to surmount the florid music. Benno Ziegler was a rather restrained *Count*, but his legato vocalism was perhaps best among the male contingent. He aided materially in making the trio between the *Countess*, *Susanna* and himself in Act II a rarely enjoyable bit of concerted singing. Eduard Kandl as *Bartolo*, Hermann Schramm as *Basilio* and Paul Schwarz as *Curzio* contributed comic relief. Emma Bassth as an effective *Marcellina*, Lotte Appel as *Barbarina* and Emil Standemeyer as *Antonio* completed an acceptable cast.

The chorus made several brief contributions in lusty style. A false proscenium was used to give the effect of a miniature stage, a device that was very successful in the final scene in the garden.

R. M. K.

Gales Leads "Hänsel und Gretel"

Christmas week brought a Wednesday matinée performance of Humperdinck's "Hänsel und Gretel" by the Wagnerian Opera Company under the leadership of an American, Weston Gales, former conductor of the Detroit Symphony. It was the second performance of this opera by the company in New York, a pre-season special matinée having been given for a charitable cause on the previous Saturday afternoon. The audience was made up in large proportion of children, who showed unaffected delight at the fearsome caperings of the *Witch* and the plight of the other personages in the opera.

The performance was one of considerable spirit. Mr. Gales controlled the State Symphony with efficient beat, bringing out the beauty of the fine string section. There was at times a slight clouding of the orchestral tone, but in general the music was heard with good effect.

The parts of the two children were very creditably enacted by Editha Fleischer as a rollicking and clear-toned *Hänsel*, and Hannah Rodegg, a newcomer, as a *Gretel* of fresh, appealing voice. Otto Semper made his first appearance in New York as the *Father*, revealing a dignity and a voice of large size, both of which should be valuable assets in Wagnerian parts. Emma Bassth played the *Mother* with dramatic effect, and the *Witch*, as in last season's performance, was enacted with suitable deviltry by the suave-voiced Paul Schwarz. Joan Ruth, an American soprano, made her New York bow with

the company in the part of the *Dewman*, showing promise in her use of a rather small voice. Lotte Appel completed the cast, giving a good voice to the brief song of the *Sandman*. The stage management, under Theodor Lattermann, showed much improvement over last year, notably in the Dream Scene.

R. M. K.

First of the "Ring" Cycle

Eduard Moerike, leading last Thursday matinée's "Rheingold," blended enthusiasm, learning, and sensitiveness in nice proportion, and the result was a thoroughly interesting performance of the first music-drama of the "Ring" cycle. A capital cast gave the breath of life to the strangely assorted company which peoples the play. Herman Weil's *Wotan* was imposing in presence and rich in voice, while the darkly sinister *Alberich* of Desider Zador claimed instant admiration both histrionically and vocally. Adolph Schoepflin showed his versatility in his interpretation of the part of *Fasolt*, and his brother-giant, *Fafner*, was capably played by Herman Eck. Otto Semper was the hammer-wielding *Donner*, Robert Hutt the *Loge*, Hermann Schramm the *Mime* and Max Lippmann enacted *Froh*.

The women's rôles were all in competent hands. Emma Bassth brought much distinction to her interpretation of *Fricka*; Ida Moerike was a worthy *Freia*, and Otilie Metzger intoned the lines of *Erda* with warm, full voice. The three *Rhine-maidens*—Luise Perard, Lotte Appel and Otilie Metzger—were admirable.

B. R.

"The Jewess"

Halévy's "The Jewess," associated in New York with the triumphs of Caruso's last years, provided a dramatic vehicle for the versatile Wagnerian Company, as given in German under Ernst Knoch's leadership, at the Manhattan on Friday evening of last week. There was much colorful effectiveness in the mounting of the work and some good singing to compensate for the uninspired stretches of some of the music.

Rudolph Ritter made his New York début in the part of *Eleazar*, singing with a commandingly clear tenor of baritone quality. He rose to excellence in the ritualistic music at the opening of Act II and the lament at the end of the Prison Scene. Elsa Gentner-Fischer found congenial music in the part of *Rachel*, dominating the scenes in which she appeared with full-toned vocalism and acting of sweep and passion. Her voice has clarity and richness, despite an occasional uncertainty in its use.

Editha Fleischer sang her fourth important rôle, that of the *Princess Eudoxia*, in a like number of days. Naturally there were signs of fatigue in her voice, but she dealt fairly with the part. Hermann Eck as *Cardinal Brogni* gave dramatic effectiveness to his acting, and sang with tones of good volume, though his lower register is somewhat limited. Paul Schwarz's lyric tenor, effectively employed, was hardly suitable for the heroic part of *Prince Leopold*. Others who gave of their best efforts

were Karl Braun, once of the Metropolitan, as *Emperor Sigismund*; Otto Semper as *Ruggiero*; Max Lippmann as *Albert*, and Emil Standemeyer as the *Herald*.

The chorus has an important part in several scenes of the work, and on this occasion sang well. Mr. Knoch's orchestral leadership was authoritative, and generally brought a good response from the players.

N. T.

"Lohengrin"

The Wagnerian singers gave their first presentation of "Lohengrin" on Saturday afternoon. It was a generally good performance, but without any great distinction. The tendency of most of the singers was to declaim passages which are essentially lyrical, but, on the whole, the different parts were in capable hands. Robert Hutt was the *Lohengrin* and fulfilled many of the possibilities of the rôle. He acted convincingly and sang his music with generally good voice and an evident appreciation of its meaning. Luise Perard made a handsome figure as *Elsa* and sang her part well. The other leading rôles were taken by Lorentz Hoellischer, whose *Ortrud* had much distinction; Marcel Salzinger as *Telramund*, and Adolph Schoepflin as the *King*. The orchestra, under Ernst Knoch, discharged its duties in admirable fashion. A moderate-sized audience applauded the singers and conductor.

H. C.

A Vienna Operetta

The Wagnerians displayed their versatility by turning their hand to operetta on Saturday evening. We have always wondered why Johann Strauss' "Der Zigeunerbaron" and his other titillating works are not performed in New York; after the satisfying performance on Saturday we wondered still more.

Paul Schwarz sang the title rôle admirably. Others in the cast were Eduard Kandl, Desider Zador, Ida Moerike, Claire Rodegg, Otilie Metzger. Alfred Lorentz, heard here for the first time as conductor, proved an agreeable and routined interpreter of the pulsating score.

H.

VISITORS IN CINCINNATI

Sistine Choir and Denishawns Return—Conservatory Orchestra Heard

CINCINNATI, Dec. 29.—The Cincinnati Conservatory Orchestra gave its second concert on Dec. 19, before a crowded house. The program included pieces by Mendelssohn and Berlioz, played with dash and spirit, and the soloists were Harry Tomarin, Grace Woodruff and Virginia Gilbert, pupils of the Conservatory, who were well received.

The Sistine Chapel Choir gave another of its delightful concerts on Christmas Day.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave two performances in Emery Auditorium on Dec. 26, delighting their beholders with their graceful and finished art.

PHILIP WERTHNER.

Stuart Mason Leads Boston People's Symphony

BOSTON, Dec. 29.—Following his two appearances with the Boston Symphony as conductor of his own new work, "Bergerie," Stuart Mason assumed the conductorship of the People's Symphony for the concert on Sunday afternoon, Dec. 23, at the St. James Theater. Mr. Mason conducted admirably a program consisting of Dvorak's Fourth Symphony in G; Massenet's Overture to "Phèdre"; Chadwick's "Noël" from his Symphonic Sketches, and the Hungarian March from Berlioz's "Damnation of Faust."

W. J. P.

Columbus, Ohio, Hears First Performance of Opera by Local Artists



Margaret Crawford

COLUMBUS, OHIO, Dec. 29.—The enterprise of Margaret Crawford, who was one of the principals of the Savage Opera Company, has brought opera to Columbus, for the first performance by a local cast was given on Dec. 18 when "Trovatore" was produced under her baton—indeed, she was impresario, conductor and stage manager in one. The newly-formed Grand Opera Club gave a performance a month ago, it is true, but this was restricted to operatic excerpts, given without a chorus. Hence "Il Trovatore" was the first complete opera performed by Columbus artists, and its production has stimulated a lively interest in opera in this city. The cast included Edna Shockley Garrette as Leonora, Lucille Ruppersberg Jaynes as Azucena, Fred Clemans as Manrico, Robert Barr as the Count di Luna; Arthur B. Waltermire, Hildegarde Phillips, Foster Miller, Deane Spaulding and Eugene Block. The orchestral score was played on two pianos by Marguerite Heer Oman and Edwin Stainbrook.

L. A. Torrens Addresses Voice Pupils

BOSTON, Dec. 29.—L. A. Torrens, member of the faculty of the David Mannes Music School, New York, addressed the voice pupils of Anne Wagstaff Whittredge in Steinert Hall on Thursday. He spoke interestingly upon the salient points in the art of singing, and said that "sing softly" should always be remembered as the dictum for the proper cultivation of the voice. Mrs. Whittredge's class sang an ensemble piece, and there were several solos by her pupils.

W. J. P.

Calvé Revisits New Orleans

NEW ORLEANS, Dec. 29.—Mme. Emma Calvé, revisiting New Orleans for the first time in a quarter of a century, gave the second concert in the Pearce series at Jerusalem Temple on Dec. 14 and was greeted by a host of old friends. It is safe to say that she also made many new ones, for she sang with all of the old beauty and opulence of voice and all of the old witchery that captivated and swayed her audience. Mme. Yvonne Dienne was an able accompanist.

HELEN P. SCHERTZ.

An outstanding feature of George Reimherr's recital in Gastonia, N. C., was his singing of Vanderpool's "Red Petals," which is published by M. Witmark & Sons.

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From Ocean to Ocean

CANTON, OHIO.—Clarence Dretke, vocal instructor, presented several of his pupils in recital recently.

LA GRANDE, ORE.—Winifred Byrd, pianist, appeared in recital here recently and delighted a large and appreciative audience.

HARTFORD, CONN.—The Hartford School of Music lately presented in recital at Center Church House, Ruth Goodrich Horton, soprano; Jane Tuttle, contralto; Maud Hurst Blanchard, pianist, and Alfred Troemel, violinist.

CORVALLIS, ORE.—The school of music of the Oregon Agricultural College, William Frederic Gaskins, director, recently presented Mary Houghton Brown, pianist, and Robert Louis Barron, violinist, in an enjoyable concert.

GREEN BAY, WIS.—Florentine Heimlich, pianist and soprano, and Adah Fiske, both members of the faculty of the Wisconsin Conservatory of Music, gave an interesting program recently for the Green Bay Women's Club.

CINCINNATI.—Lillian Dent, soprano; Herman Weinstein, violinist, and Mrs. T. P. Williams, accompanist, have returned from a successful trip in West Virginia. They gave concerts in Montgomery and in Huntington.

WEBSTER GROVES, Mo.—Margaret Walsh, a pupil of Sister Marie Loretto, gave a charming vocal recital at the College Auditorium on a recent Sunday evening. She was ably accompanied by Marie Reddin.

AUBURN, N. Y.—Newly elected officers of the Auburn Musical Arts Society, which comprises virtually all the professional musicians of this city, are: Charles H. King, president; Dora Bachman, vice-president; Claude Keesler, treasurer; Flora C. Godfrey, secretary.

EASTON, PA.—Christmas music in the churches included a new anthem by the well-known Easton composer, George B. Nevin. This anthem, "The Incarnation," is still in manuscript. "The Adoration," a cantata by the same composer, has recently been translated into Bohemian.

MASSEY, OHIO.—Under the leadership of Lawrence A. Cover, choir director, a performance of the Oratorio "Joan of Arc" was given at the First Methodist Episcopal Church recently, with Mrs. Elizabeth Weedman Kelly of Cleveland in the leading part. Choruses from Orville and Canton assisted.

WILMINGTON, OHIO.—Under the direction of Bessie Eloise Kubach, pupils in the Wilmington High School gave a meritorious holiday performance of the operetta, "Snow White and the Seven Dwarfs," which served to show that admirable progress has been made in musical study in the local public schools.

PORLTAND, ORE.—Eda Trotter presented Louise M. Jacobsen, pianist, in an enjoyable recital recently.—The Carrie Jacobs Bond Club of young music students held its last meeting at the home of Carrie R. Beaumont, director of the club.—Piano pupils of Charles

Dierke are giving a series of bi-monthly recitals.

MINNEAPOLIS.—Mrs. Corinne Frank Bowen, soprano; Marion Austin Dunn, organist; Mabel Jane McCabe, pianist, and Delphine Lindstrom, accompanist, were presented by the Ladies' Thursday Musical recently in an interesting program at the State Theater. The audience was large and enthusiastic.

TERRE HAUTE, IND.—Anne Hulman concluded an interesting course of lectures on "Music Appreciation" before the Woman's Department Club recently. She illustrated her talks at the piano. Vivian Bard and Mildred Nattkemper, pianists, assisted at the final lecture.—Pupils of L. Eva Alden gave a recital at the Rose Home recently, assisted by the Rose Home Chorus, which sang old Christmas carols.

SACRAMENTO, CAL.—Two interesting piano recitals have been given recently by pupils of Ida Hjerleid-Shelley. At the first Eleanor Campbell presented an ambitious program of classical and modern pieces and played a movement from Saint-Saëns' G Minor Concerto to her teacher's accompaniment on a second piano. At the second Gladys Buell and Leona Hunt were heard in solo and two-piano numbers and Ethel McNeil, soprano, was the assisting artist.

JACKSONVILLE, FLA.—A holiday recital, under the auspices of the Jacksonville College of Music at the Arnold-Edwards Building recently presented pupils of Prof. Lyman P. Prior, Prof.

George Orner and Prof. Wilhelm Meyer in a program of merit before a large audience. Taking part in the recital were Ruth Maschke, soprano; Frank Harris, baritone; Bennie Smith and John B. Lucy, violinists, and Mrs. W. J. Hilderbrandt, pianist. Harold Rivenburgh of the faculty was accompanist.

OKLAHOMA CITY.—Mrs. J. T. Gephart recently presented a group of her pupils in a program made up wholly of numbers from the "Atalawa Melodies" of Edwin Vaile McIntyre, Oklahoma City's foremost composer. Those who took part in the program were Marian Endicott, Edith Wood, Mary Elizabeth Walker, Nannie B. Trammell, Betty Smith, Dorothy Green, Anna May Reagan, Kathleen Kelley, Elizabeth Bellows, Marie Pauline Lewinson and John Marshall Gephart.

DETROIT.—The ball-room of the Hotel Statler was the scene of a picturesque costume recital recently by Betsy Williams and Sally Hewitt Baker. Mrs. Williams sang a group of songs of the Colonial and Revolutionary War period, including an old Puritan hymn unaccompanied; colloquial songs of the latter half of the nineteenth century, and a group of modern songs including "Elderbloom and Bobolink," written by her husband, Guy Bevier Williams. Mrs. Baker supplied the accompaniments and played pieces by Chopin, Liszt and Debussy.

WICHITA, KAN.—A series of three concerts featuring pupils of Samuel Burkholder, Florian Lindberg, Velma Snyder, Frances Fritzlen and Alice Campbell Wrigley was given at the Wichita College of Music and Dramatic Art on three consecutive days recently.—Elsie Randall Needles, contralto; George Tack, flautist, and Samuel Burkholder gave a varied program before the Saturday Afternoon Musical Club at the residence of Mrs. L. W. Clapp.—Pupils of Lillian Bourman and Mrs. Mary Enoch, assisted by Ernest Borworth, gave a recital at the Butts Building recently, and pupils of the Fischer School of Piano Playing appeared in recital in the studios of the School.

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Fifteen Thousand School Children Seek Tickets for Chicago Opera Matinees

CHICAGO, Dec. 29.—Matinées for school children were instituted on Wednesday afternoon by the Chicago Civic Opera, with the aid of the Civic Music Association and the Chicago School Board, at prices ranging from twenty-five cents to one dollar, instead of the usual admission prices of seventy-five cents to six dollars. Even the boxes, which usually sell at ten dollars a seat, were occupied by high school children of Chicago and Evanston at the top price of one dollar a seat.

The opera selected for the first of the children's matinées was Humperdinck's "Hansel and Gretel," which was sung in English by Irene Pavloska as Hansel, Mary Fabian as Gretel, Maria Claessens as the Witch, Doria Fernanda as the Mother, William Beck as the Father, Beryl Brown as the Sandman, and Margery Maxwell as the Dewman, with Frank St. Leger conducting.

The opera had already been given twice at regular subscription performances this season. On this latest occasion the three principals, the Misses Pavloska and Fabian and Mme. Claessens, made every word distinctly understood, and the 3641 children in the audience missed none of the story. How the children will enjoy Rimsky-Korsakoff's "Snow Maiden" in a foreign language next week is another question. Certain it is that they applauded "Hansel and Gretel" vigorously and enthusiastically, after the restraint of strange surroundings had worn off. Between the acts

they expressed themselves as delighted, especially the high school pupils who had prepared for the matinée by studying the work. They romped through the lobbies, had themselves photographed in the foyer with the *Sandman* and *Hansel and Gretel* and the *Father and Mother*, and then rushed back into their seats to see the ballet diversions that followed the operatic performance.

The purpose of the three children's

matinées (two of "Hansel and Gretel" in English, and one of "Snow Maiden" in French) is to establish a basis for future support of grand opera in Chicago. The three matinées will be written down as financial loss this season, but by instilling in the high school children of Chicago a love of opera, the company expects to provide a future clientele that will support opera loyally and wholeheartedly. For several years the Chicago Symphony has been educating future symphony audiences through its children's concerts, and the Chicago Civic Opera has now stepped into the same path. Three matinées are not enough, however, for 15,000 applications for tickets were received by the Board of Education.

Between the time of writing and publication Beethoven had gained a clearer insight into what string players can or cannot conveniently do and so render with more or less effectiveness."

In the fiscal year ended June 30 there were copyrighted 36,733 pieces of music—a decrease of 5183 under the music copyrights granted in the previous fiscal year.

A. T. M.

LOCAL MUSIC CLUB ROUSES BALTIMORE

Gives Fine Instrumental and Choral Performance at Its First Public Concert

BALTIMORE, Dec. 29.—The Baltimore Music Club gave its first public concert at the Belvedere Hotel on Dec. 18, presenting an inspiring program of choral and instrumental pieces under the leadership of Franz C. Bornschein. The program disclosed the resourcefulness of the membership of the club, a string ensemble and a chorus of chosen singers giving delight with the brilliant performance of unusual numbers. The "Dream Pantomime," from Humperdinck's "Hänsel und Gretel" brought out the fine qualities of the string group, which included harp and piano. Choruses by Mendelssohn, Brahms, Dvorak, Saint-Saëns, a vivid group of folk-songs and a closing group of Russian numbers by Moussorgsky and Tchaikovsky gave the singers and the instrumentalists opportunity for display of style and contrasting interpretation. Esther Love was the accompanist. Mary Muller Fink, harp; Celia Brace, Geraldine Edgar, Amanda Ransdell, Mrs. Hilda Roseblatt, Helen Weishampel, violins; Ida Broemer, viola; Helene Broemer and Mrs. Max Broedel, cellos, constituted the string ensemble.

According to Carl Engle, chief of the Music Division, "the Music Division serves a vastly larger public than is comprised by the readers on the premises, persons entitled to the 'home privilege' and special applicants in libraries of other cities. The division acts as an 'information bureau' on a great many topics relating to music and answers inquiries from all corners of the country. The letter from a little hamlet, asking for a half-remembered stanza of a long-forgotten song, receives the same prompt attention as does the request from an historian in America or Europe for data which may be indispensable to him in his work and are perhaps unobtainable anywhere else." Mr. Engle says further:

"The accessions among contemporary publications—ranging from clever pieces of American 'jazz' to the superb facsimile of Wagner's manuscript score of 'Die Meistersinger von Nürnberg'—cover too wide a field to permit a mention of even the most important.

"The most precious acquisition in this class is the Finale of Beethoven's String Trio, Op. 3, in the composer's youthful and clear handwriting. It is the first considerable Beethoven holograph to find its way into the collection. The holograph consists of ten oblong octavo pages and represents the original, unpublished version of this Finale. Written at Bonn, probably some time between 1790 and 1792, Beethoven revised it in Vienna prior to the publication of the whole work by Artaria, who announced it in the *Wiener Zeitung* of Feb. 8, 1797. A comparison between this holograph and the printed Finale is illuminating, as it shows Beethoven's growing discernment. Structurally there is no change, except at one point where a modulation stretching over four measures is telescoped into half that length, an illustration of the value of economy as an element of art. However, the last version differs from the first in many small details, particularly in the figuration. In the first version it had already been subjected to a good deal of correction, but in the printed text it was made still more idiomatic, indicating that be-

A recital at the Jewish Alliance on Sunday night, Dec. 16, was a credit to George Castelle, a local teacher and baritone, who appeared as soloist, singing with dramatic distinction. Rose Bozman, soprano; Paul Nachlass, tenor; Henrietta Riess, soprano, and Robert Wiedefeld, baritone; Elsie Craft, soprano, and Romano Bianco, tenor, were applauded for their numbers. Estelle Amolsky played several piano pieces.

The fourth of a series of organ recitals was given in the Maryland Casualty Building Sunday, Dec. 16, by Ethel Davis, organist, assisted by Elsie Craft, soprano, and Robert Wiedefeld, baritone.

Mrs. Imogene R. Matthews, organist; Matie Leitch Jones, soprano; Sheppard T. Powell, organist, and the choir of St. Mark's Methodist Episcopal Church, Forest Park, under leadership of A. Lee Jones, gave the third recital at the Peabody Conservatory of Music Dec. 16, under the auspices of the Baltimore Chapter of the American Guild of Organists.

A concert for the benefit of German Children Relief was given at Stieff Hall on Dec. 14. The following artists appeared: Geraldine Edgar, violinist; Mrs. Max Broedel, cellist; Anne Baugher, contralto; Antoinette von Eggers Doering and Carl Doering, pianists, and Elsa Melamet-Schmidt, accompanist.

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People and Events in New York's Week

American Scores to Be Featured in International Guild Program



Photo No. 1, from a Painting by Boardman Robinson; No. 4, © Underwood & Underwood; No. 5, Marcia Stein

Exponents of Modern Music Who Will Be Represented in the Forthcoming Program of the International Composers' Guild—1, Carl Ruggles; 2, Greta Torpadie; 3, Edgar Varèse; 4, Carlos Salzedo; 5, Alfredo Casella; 6, E. Robert Schmitz. Lack of Space Prevents Reproduction of the Photograph of the Franco-American String Quartet

THE concert of the International Composers' Guild in the Vanderbilt Theater, New York, on the evening of Jan. 13, will bring forward several new works, some of them by American modernists. The program will include Vittorio Rieti's Sonatina in three movements for flute and piano, played by George Possell and Rex Tillson; Salzedo's "Preamble et Jeux" for harp, flute, oboe, bassoon, French horn and string quintet; Twelve Etudes for piano by Szymanowski, played by E. Robert Schmitz; and Carl Ruggles' "Vox Clamans in Deserto," which consists of three songs to words by Whitman and Browning. Mr. Ruggles' work is for soprano, four woodwinds, three brasses, piano and string quintet, and will be conducted by Carlos Salzedo. Greta Torpadie will have the vocal part.

Landowska in Mannes School Recital

Wanda Landowska, harpsichordist, opened the season's Artist Recitals at the David Mannes Music School on Friday evening, Dec. 21. On the older harpsichord Mme. Landowska played Air and Variations by Handel, Partita in C Minor by Bach, a Sonata by Scarlatti and some shorter pieces, including her own "Bourrée d'Auvergne." On the piano she was heard in Mozart's A Minor Sonata and Haydn's Sonata in C.

Mrs. William J. Gaynor Opens Studio

Mrs. William J. Gaynor, widow of New York's former mayor, has opened a studio for the teaching of singing at Nine West Ninth Street, New York. Mrs. Gaynor has recently returned from a period of intensive study in Italy. She has been interested in singing since she was sixteen and made her professional début as a singer at the Lewisohn Stadium in August, 1919.

Metropolitan to Hold Voice Trials for Free Chorus School

Voice trials for admission to the free chorus school of the Metropolitan Opera Company will be held on Tuesday, Jan. 8, instead of in the spring, as heretofore. Applications should be made by mail only and should be addressed to Edoardo Petri, director of Chorus School, Metropolitan Opera Company, 1425 Broadway, New York.

on the previous evening brought forward several pupils in a miscellaneous program. Those heard were Ramon Gonzales, Nancy Hankins, Raymond Blanc, Dora M. Behrman, Martin Schlesinger, Caroline Moore, Mary Carman, Aline Horrell, Betty Klotz, Elizabeth Gerberich, Margaret Spatz, Thomas Curley, Miss Elbel, Elizabeth White and Samuel Prager.

Dohnanyi to Arrive Next Week

Ernst von Dohnanyi, pianist, is scheduled to arrive in New York on the Majestic on Jan. 8, and will open his tour with a concert in Providence on Jan. 10. His first New York recital will be in Carnegie Hall on Jan. 12, after which he will leave for a series of engagements in the South, including Baltimore, New Orleans, Dallas and St. Louis. A tour through the Middle West will follow.

Sinsheimer Orchestra Gives Concerts

The string orchestra of the Westchester Musical Art Society, Bernard Sinsheimer, conductor, was heard in an enjoyable concert in White Plains recently. The program included a Mozart Serenade, a suite by Edward German and numbers by Grieg, Massenet and Grainger. The assisting artists were Henri Moscovitz, violinist, and Percy Such, cellist. The orchestra, assisted by Mr. Moscovitz and Ada Porter, soprano, also gave a concert recently in Scarsdale under the auspices of the Men's Club of the Congregational Church.

Dornay Sings Songs of Spain at Plaza

Louis Dornay, Dutch tenor, accompanied by Betsy Culp at the piano, was the assisting artist in a lecture-recital on Spanish Music by Eleanor Markell at the Hotel Plaza on the morning of Dec. 18. Mr. Dornay sang ten songs with fine effect and was given many recalls. He was also one of the featured singers at the Strand Theater recently, appearing in a duet from the "Pearl Fishers" with Giuseppe Martini, baritone.

Alice Crane to Publish New Works

Three new compositions for women's voices by Alice Crane, pianist and composer of Cleveland, will be published shortly by Schroeder & Gunther of New York. They are entitled "Night and Day," which won the third prize in the Chicago Daily News contest for the week ending Nov. 24; "As the Tide Comes In" and "The Immortal." Miss Crane is giving a series of recitals and lectures under the direction of Management Ernest Briggs, Inc.

Mannes Students Give Christmas Oratorio

For the annual Christmas program students of the David Mannes Music School gave a performance of Bach's "Christmas Oratorio," under the direction of Giulio Silva, on Thursday afternoon, Dec. 20. The recital hall of the school was hung with holly; a brilliantly lit Christmas tree also lent holiday atmosphere. Mr. Silva's choral class was assisted by a small orchestra selected from Mr. Mannes' string choir, to which were added a number of professional wood-wind and brass players, seven vocal students as soloists and Leopold Mannes at the organ. An audience which filled the recital hall applauded heartily the excellent work of the ensemble.

Lucy Gates Joins the Griffes Group for Tour from Coast to Coast



Lucy Gates, Soprano

Lucy Gates, soprano, has joined the Griffes Group, which left New York this week on a transcontinental tour that will continue until the end of March. As a consequence, she has had to rearrange her own schedule of recitals until later in the season. She is a devotee of ensemble music and will have an opportunity to sing several numbers with both piano and violin accompaniment. The other members of the Griffes Group, which is being booked by Catharine A. Bamman, are Olga Steele, pianist, and Sascha Jacobinoff, violinist. Miss Gates takes the place formerly occupied by Edna Thomas, who has been active in recital this season.

Negro Characterization Is a Feature of Gunster's Programs

Frederick Gunster, tenor, who is having an active season, will be heard in many important engagements in the next few months. Mr. Gunster will sing at the Biltmore Friday morning musicale on Jan. 11. Other artists on the same program will be Frieda Hempel, soprano, and Alberto Salvi, harpist. Immediately following this appearance, the tenor will fulfill engagements in New York State. He will be heard in concert in the Middle West and in Wisconsin during February. His season, which began Oct. 4, included the opening of the Keystone Concert Series in Scranton, the initial concert of the Buffalo Chromatic Club's course, Nov. 3, and the season's first artist recital at the Richmond, Va., Musicians' Club, besides a number of other intermediate engagements. Mr. Gunster introduced this season a special costume feature, characterizing the Negro in a group of spirituals. This novelty has met with such great favor wherever it has been presented that he has been requested to include it on the majority of his programs for the balance of this season. Its popularity has also increased the demand for Mr. Gunster's services for next season.

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League of Composers Will Introduce Modern Works at Second Concert



Photo No. 1, by Mark; No. 2, Sid Whiting; 3, Mishkin; 4, White Studio

Artists Who Will Take Part in Concert of Composers' League—1, Yolando Mérö, Pianist; 2, Albert Stoessel, Violinist; 3, Clarence Adler, Pianist; 4, Ruth Rodgers, Soprano

THE second program under the auspices of the League of Composers at the Klaw Theater, New York, on the evening of Jan. 6, will be devoted to works which have been featured at the Salzburg Festivals. All of the compositions will have their first American hearing on this occasion. The first number will be Arnold Bax's Piano Quartet in one movement, played by Clarence Adler, Sandor Harmati, Nicholas Moldevan and

Emmeran Stoeber. This will be followed by Bela Bartok's Second Sonata for Violin and Piano, played by Yolanda Mérö and Albert Stoessel. Ruth Rodgers, soprano, and the Lenox String Quartet, which is composed of Sandor Harmati, Wolfe Wolfsohn, Nicholas Moldevan and Emmeran Stoeber, will present Schönberg's String Quartet with Voice, and Clarence and Joseph Adler, pianists, will play Lord Berners' Valses Bourgeoises.

liant tone and technic, works of Chopin, Sarasate, and a Fantasie of his own composition. Betty Shuleen and Charles Baker provided sterling accompaniments for the various soloists.

M. B. S.

New Year Music at Capitol

Music appropriate to the New Year was included in the program at the Capitol Theater this week. A New Year's Greeting was given in the form of a tableau which enlisted the support of the entire company and brought forward Betsy Ayres, Gladys Rice, Jane Freeman, Hazel Simonson, Helen Leveson, Claire Brookhurst, Melanie Dowd, Marjorie Harcum, Douglas Stanbury, Ava Bomberger, Pierre Harrower and James Parker Coombs in special numbers. There was also a special number by the ballet and a presentation by singers and dancers of Chaminade's Air de Ballet. The orchestra, under David Mendoza and William Axt, played Tchaikovsky's "1812" Overture. Other numbers were the "Volga Boat Song" and the "Skaters' Waltz," presented by singers and ballet respectively.

Theater Orchestras Exchange Places

The Rialto Orchestra departed from its usual haunts this week and with Hugo Riesenfeld and Willy Stahl alternating at the conductor's desk, furnished the music at the Rivoli Theater. The program included the "William Tell" Overture, jazz, songs and a dance divertissement. The Rivoli Orchestra, conducted alternately by Irvin Talbot and Emanuel Baer, provided the music at the Rialto. There was a vocal solo by Carl Formes, baritone, and a dance feature by Lillian Powell.

Italian Duchess to Give Recital

The Duchess di Mignano, known professionally as Donna Ortensia, will give a song recital in Aeolian Hall, New York, on the afternoon of Jan. 8, under the patronage of Prince Caetani, Italian Ambassador to the United States. Donna Ortensia will sing songs by Handel, Scarlatti, Schumann, Schubert, Brahms, Respighi, Debussy and a group

of Neapolitan and Roumanian folksongs. She began her studies in Paris under Delle Sedie and studied at later periods with Jean de Reszké and Teresa Pacini.

GLEE CLUBS ORGANIZE

Form National Association for Country-wide Singing Contests

Glee clubs in and about New York have begun the formation of a national organization to be known as the Associated Glee Clubs of America. The movement is similar in many respects to the eisteddfod of Wales and the German sängerbund and will include country-wide singing contests and a triennial singing meet in New York and cities of the Middle and Far West.

Besides these events, at which the clubs will compete for the national championship, the organization will encourage the establishment of clubs in the high schools of all cities so that the boys will enter college with a thorough musical background. Representatives of various organizations from Virginia to Maine will hold a two-day conference in New York on March 10 and 11.

The glee clubs of New York and vicinity which are sponsoring the move-

ment are the Mendelssohn, University of New York, University of Brooklyn, Singers', Banks, Friendly Sons, Montclair, Mount Vernon, Nutley, Orpheus of Flushing and the Orpheus of Newark.

Ethel Grow to Give Program with String Quartet

Ethel Grow, contralto, assisted by the New York String Quartet and Charles Albert Baker, pianist, will give a recital in Aeolian Hall on the evening of Jan. 23. The program is unique in that all of the numbers were composed for a string quartet accompaniment and will be given as originally intended. Respighi's "Tramonto" will be followed by a group of numbers by Goossens and Huss, and a song, "Autumn Night," by Rosalie Housman, written for and dedicated to Miss Grow. The final number will be a group of three songs by Gretchaninoff.

Daughter Born to Mr. and Mrs. Walter Anderson

A daughter, who has been named Ruth Alvienne, was born to Mr. and Mrs. Walter Anderson on Dec. 31. Mr. Anderson is a well known New York concert manager.

PASSED AWAY

Reed Miller

Reed Miller, concert and oratorio tenor, and for the past twelve years soloist at St. Thomas' Episcopal Church, New York, died suddenly at his home on the afternoon of Dec. 29.

Mr. Miller, who was in his forty-fourth year, was born in Anderson, S. C. He was educated at Clemson Military College and in his boyhood learned to play the cornet. He was first cornet in the band of the First South Carolina Regiment during the Spanish-American War in 1898. His first singing lessons were with E. G. Powell in Birmingham, Ala., and he subsequently studied with several prominent New York teachers. His concert début was made in 1903, and he later sang in recital and oratorio throughout the country, besides appearing at most of the prominent music festivals. He had been soloist at Calvary Methodist Church, New York; the Plymouth Church, Brooklyn, and the Brick Presbyterian Church, New York. He married Nevada Van Der Veer, a widely known concert contralto, in 1910. He is survived by Mrs. Miller, two sisters and one brother. Funeral services were held in St. Thomas' Church on the afternoon of Dec. 31.

Reed Miller

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Alfred W. Newcomb

BOSTON, Dec. 29.—Alfred W. Newcomb, for many years one of Salem's best-known musicians and teachers of piano and singing, died at his home on Dec. 24, as the result of a shock. He was in his sixty-ninth year. Born in Salem of musical parents, he was a choir singer as a boy. He began the study of music at an early age in Salem, and later studied organ, harmony and orchestration with W. J. D. Leavitt, and piano with B. J. Lang in Boston. He filled prominent church positions in this city as organist and director and was for many years organist and musical director at the Universalist Church in Salem. He was at one time organist at Phillips Congregational Church in South Boston, and in Salem he played for the Masonic Lodge for thirty years.

W. J. PARKER.

Gustav Dannreuther

Gustav Dannreuther, violinist, who was prominent in the chamber music field in this country for nearly fifty years, died on Dec. 19. Mr. Dannreuther was born in Cincinnati, Ohio, July 21,

1854, and studied first in this country and later with De Ahna and Joachim in Berlin. He began his career as an orchestral and quartet player in London in 1873, remaining there until 1877. He became a member of the Mendelssohn Quintet Club of Boston and traveled with the organization for three years. He resided in Boston in 1880, moved to Buffalo in 1881, and to New York in 1884. He was at one time violin instructor at Vassar. Married Nellie M. Taylor, pianist, in Buffalo, 1882. Mrs. Dannreuther and two sons survive.

Rosita Mauri

PARIS, Dec. 22.—Rosita Mauri, for a number of years première danseuse étoile at the Opéra here, died on Dec. 11, after a long illness. Mme. Mauri was born in Spain in 1856, both her parents being professional dancers. She danced at smaller opera houses during her youth and finally was engaged at La Scala and in 1878 joined the Paris Opéra, being recommended by Gounod. She retired about twenty years ago and opened a school of dancing at which a number of prominent ballerinas received their training.

Ansseau

CHICAGO, Dec. 29.—While Fernand Ansseau, Belgian tenor of the Chicago Civic Opera Company, was waiting in the wings of the Auditorium Theater on the evening of Dec. 26 to go on in the second performance of "Monna Vanna," he was handed a telegram informing him that his father had died in Brussels. There was no time to obtain a substitute for the rôle of Prinzivalle, so Mr. Ansseau was obliged to go on with the performance.

FARNSWORTH WRIGHT.

Frances S. Haynes

BOSTON, Dec. 29.—Mrs. Frances S. Haynes, widow of John C. Haynes, who was closely identified with the musical life of this city and for years headed the Oliver Ditson Co., died on Christmas Day at the Hotel Charlesgate after a lingering illness. Mrs. Haynes was in her eighty-eighth year. She was a native of Springfield, Mass. Mr. Haynes died in 1907.

W. J. PARKER.

Salvatore de Pasquali

Salvatore de Pasquali, husband of Bernice de Pasquali, formerly of the Metropolitan, died on Dec. 20. Mr. de Pasquali was a well-known operatic tenor in Italy some years ago, and, after retiring from the stage, acted as manager for his wife and also taught singing.

Mrs. M. J. Porterfield

RICHMOND, IND., Dec. 29.—Mrs. M. J. Porterfield, mother of Grace Porterfield Polk, the well-known American composer, died here on Christmas Day.

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CLEVELANDERS PLAY WAGNERIAN PROGRAM

Sokoloff Leads and Lila Robeson Is Soloist—Beethoven Quartets Heard

By Florence M. Barhyte

CLEVELAND, Dec. 27.—The audience in Masonic Hall tonight was given one of the musical feasts of the season. The Cleveland Orchestra presented the first of the annual pair of Wagnerian concerts, the seventh program in the regular symphony series, with Nikolai Sokoloff conducting and with Lila Robeson as soloist.

Mr. Sokoloff gave the Wagnerian scores a masterful reading and the musicians responded admirably. The entire program was a glorious revelation of the great composer's works. The "Flying Dutchman" Overture was given a brilliant performance and the Funeral March from "Götterdämmerung" was ideally interpreted.

Miss Robeson received a real ovation. In the "Liebestod" from "Tristan und Isolde" and Brünnhilde's Immolation Scene from "Götterdämmerung" the rich qualities of her voice were revealed. The Scene and Aria, "Righteous God," from "Rienzi," was given with convincing eloquence and nobility.

A second evening was devoted to Beethoven's string quartets at the Cleveland Museum of Art on Friday, Dec. 21. A large audience enjoyed a program by the Cleveland Institute Quartet, which is composed of André de Ribaupierre, Ruth Willian, William Quincy Porter and Rebecca Haight. The department of music at the Museum has arranged to present the entire series of twelve Beethoven quartets in six programs. An early one from Opus 18 (No. 4 in C Minor) and one from Opus 127 formed this latest program.

Blanche Lehman has been heard in successful lecture-recitals on "The Ring" recently, and last week she appeared before the committee of the National Federation of Women's Clubs, giving an illustrated piano lecture-recital on "The Early Church Music of America." Marie Simmelink, contralto, sang one of James H. Rogers' sacred songs.

ST. LOUIS SINGER IN DEBUT

Aileen Hare Appears with Symphony—Flonzaley Quartet Heard

ST. LOUIS, Dec. 29.—Aileen Hare, a gifted young soprano of this city and a pupil of Eugenia Getner, made a highly successful début at the St. Louis Symphony's Popular Concert on Sunday afternoon, Dec. 16. Her exquisitely clear coloratura voice found immediate favor with a capacity audience, and after an aria from "Traviata," she sang Bishop's "Lo, Here the Gentle Lark" with such finesse that she was forced to repeat it. John Kiburz, solo flautist of the orchestra, played the obbligato and was also co-soloist at the concert, giving a fine performance of Doppler's "Pastorale Hongroise," adding a delightful little encore. The orchestral program included numbers by Schubert, Goldmark, Schumann, Grieg, and Charlier.

The Flonzaley Quartet appeared on Saturday evening, Dec. 15, at the Odeon, in Elizabeth Cueny's Concert Course, and gave rare pleasure with quartets by Haydn, Schumann and Beethoven, played in its usual finished manner.

The Musicians' Guild held its monthly business meeting at the studio of Leo C. Miller, its president. It was voted to invite the National Music Teachers' Association to hold next year's convention here.

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Hinshaw to Give All Time to Production; Daniel Mayer Will Manage His Companies

WILLIAM WADE HINSHAW, impresario, has entered into an agreement with Daniel Mayer, New York manager, whereby Mr. Mayer will book the Hinshaw opera companies for the season 1924-25 and thereafter. Mr. Hinshaw has sought to be relieved of the managerial details in order to devote his entire time to the production end and be better able to carry out an enlarged program.

In addition to the two companies which have been before the public for several seasons, a third Hinshaw company will tour the country next season, presenting Mozart's "The Marriage of Figaro" in a new English version especially prepared by H. O. Osgood. This will be an all-star organization, in which Mr. Hinshaw will depart from his custom of presenting his operas with piano only, and will employ a chamber orchestra. The personnel of the company has been selected from singers who have achieved success in opera, several having sung in English performances of the Mozart work at Covent Garden under Sir Thomas Beecham.

The two other companies will continue their tours next season. One, headed by Irene Williams, presenting "Così fan Tutte" by Mozart and Donizetti's "Don Pasquale," will also carry a chamber orchestra. It has met with splendid success this season and recently, in Ann Arbor, played before an audience of 5500 persons. The third company has a répertoire of three operas, Mozart's "Impresario" and "Bastien and Bastienne," and Pergolesi's "The Maid Mistress."

In the last few years, Mr. Hinshaw has established a unique record for the presentation of opera in English. Since 1917, when he became the moving spirit in the Society of American Singers, he

LOS ANGELES CELEBRATES

More Than 5000 Persons Take Part in Open-Air Singing Festival

(By Airplane Mail)

LOS ANGELES, Dec. 29.—More than 5000 people attended and sang at the Christmas open-air gathering in Westlake Park sponsored by the Los Angeles Music Federation. The event was directed by Ruth Antoinette Sabel, director of the Industrial Bureau of Music of the Chamber of Commerce and executive secretary of the Music Federation, Grace Widney Mabee, chairman of the national committee on Church Music of the American Federation of Music Clubs, presiding. The principal soloists were Dhona Grey, soprano and head of the vocal department of the Zoellner Conservatory; Mrs. Mabee, and Edward Ruenitz, bass, president of the Federation of Church Musicians. The city co-operated through the Park Commission, Mrs. Nelson McCann, chairman. A platform erected by the Commission was occupied by the singers, who were led by J. Trowbridge of the Bible Institute Music School. S. E. McAtee was accompanist.

Carolling in many parts of the city was conducted by the Civic Music and Art Association, Ben F. Pearson, president, the arrangements having been made by Alexander Stewart, secretary, and by the Hollywood Community Chorus under the general direction of Hugo Kirchofer.

Dohnanyi's Quartet in D, Op. 15; Mozart's Quartet in C and Beethoven's Serenade Op. 25, for flute, violin and viola formed an attractive program artistically played by the San Francisco Chamber Music Society for the Los Angeles Chamber Music Society on Dec. 21. BRUNO DAVID USSHER.



William Wade Hinshaw, Impresario

has been responsible for some 1200 performances in the vernacular, and only one, "Carmen," in any other language. During the two seasons of sixty weeks that the company appeared at the Park Theater, New York, more than twenty different works were given by prominent artists. The two companies now on tour will have given some 500 performances of Mozart operas by the end of this season, and with the third company in the field it is expected that 300 more cities will hear Mozart works sung in English next season.

TWO OPERAS STIR HAVANA

New Tenor from Valencia Makes Fine Impression in "Tosca" Performance

HAVANA, Dec. 20.—The Tolon Opera Company completed the first week of its season with a performance of Puccini's "Tosca" on Saturday evening, Dec. 15, and a matinée on Sunday, Dec. 16, when Hipolito Lazaro sang the part of the Duke of Mantua in Verdi's "Rigoletto." The Spanish tenor was in fine voice and acted the part with great spirit. He received an ovation and was compelled to sing his arias two and three times. Carlo Galeffi sang the title rôle and again impressed his many local admirers, particularly by his masterly acting.

In the performance of "Tosca" Antonio Cortis, a tenor from Valencia, the land of Lucrezia Bori, appeared before a Cuban audience for the first time, singing the rôle of Mario Cavaradossi. He won an instantaneous success and was recalled again and again after each act. He is young and has a voice of pleasing quality which he uses correctly and with good taste. His acting also is praiseworthy. Ofelia Nieto was a vocally splendid Tosca. Enrico Roggio acted Scarpia commendably. Maestro Soriente conducted.

NENA BENITEZ.

Marya Freund, soprano, will sing Mahler's "Kindertotenlieder" in a pair of concerts of the Boston Symphony on Jan. 25 and 26.

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FORM NEW SOCIETY FOR CHAMBER MUSIC

Philadelphia Organizes Third Body of Ensemble Players

—College Concert

By W. R. Murphy

PHILADELPHIA, Dec. 31.—A third chamber music organization has been formed in Philadelphia for the purpose of having the best works in this form performed at Sunday evening meetings of its members. It is called the Friends of Chamber Music and will differ somewhat from the Chamber Music Association and the Germantown Chamber Music Society, in that some of the more elaborate works will be given and it will not specialize in string quartets. The following from the Philadelphia Orchestra have been engaged to play the programs: Harry Aleinikoff and A. Gorodetzsky, violins; Henri Elkan, viola; Karl Zeisse, cello; Jules Serpentini, clarinet; F. Del Negro, bassoon; I. Berv, horn, and Josef Wissow, pianist.

An interesting Christmas concert of the combined musical organizations of Girard College was held in the chapel. There is a band under the leadership of George Frey, an orchestra under the conductorship of Earl Pfouts and a glee club and a choir, both led by Bruce A. Carey. Several of those concerned in the musical direction at Girard are members of the Philadelphia Orchestra and they are doing a splendid work in promoting musical appreciation in the great institution founded by Stephen Girard.

VISITORS AND LOCAL CLUBS HEARD IN PORTLAND, ORE.

Albert Spalding and André Benoist Give Concert—Elena Gerhardt Soloist with Symphony

PORTLAND, ORE., Dec. 29.—Albert Spalding, violinist, with André Benoist at the piano, gave the fifth subscription concert of the Elwyn Concert Bureau, on Dec. 17. Mr. Spalding displayed brilliancy and sincerity in three groups of solos. The audience recalled him many times and salvos of applause followed the Schubert Fantasy played by the two artists.

Rose Coursen Reed conducted the Monday Musical Club Chorus in a program before that Club on Dec. 17. Lawrence Woodfin sang solos and Mrs. Barreme Tyler Stone accompanied.

The MacDowell Club Chorus, led by W. H. Boyer, and assisted by Jeanette Boyer, soprano, appeared before the MacDowell Club on Dec. 18. May Van Dyke Hardwick and Paul Petri were the accompanists.

The soloist at the Portland Symphony concert on Dec. 12 was Elena Gerhardt, mezzo-soprano, who sang four Beethoven songs, ably accompanied by the orchestra, led by Carl Denton, and a group of Schubert and Strauss lieder, with Paul Hegner as piano accompanist. Mr. Denton gave masterly readings of Mozart's Symphony in G Minor, the Overture to "The Flying Dutchman," and a Liszt Rhapsody.

Arno Segall, violinist, who will come to America in 1925, under the management of Daniel Mayer, has been heard recently with outstanding success in Halle and in Frankfort-on-Main, Germany.

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